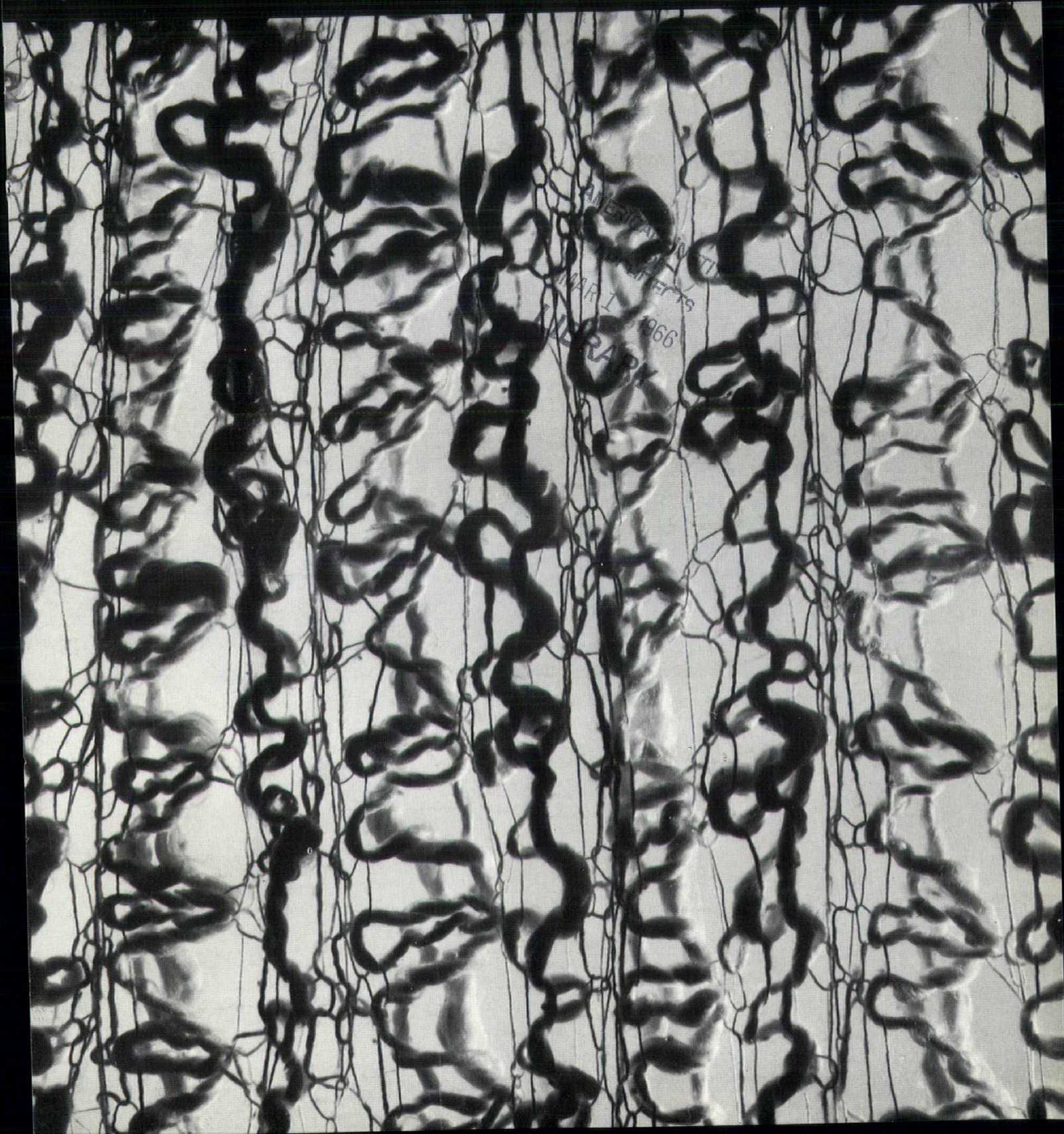


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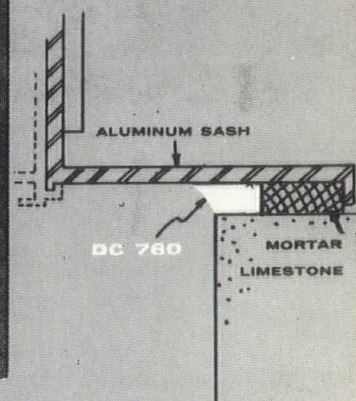
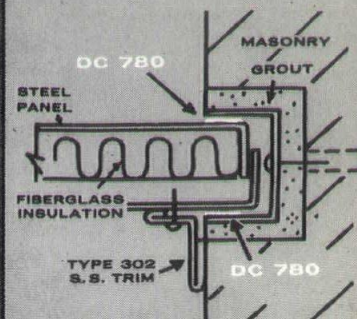
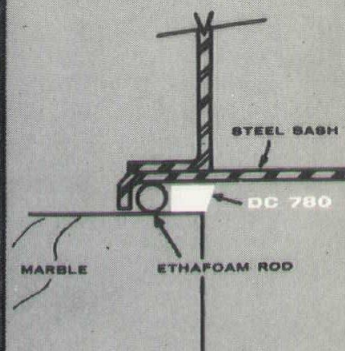
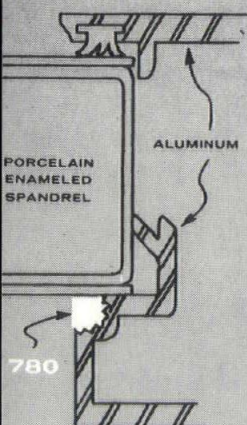
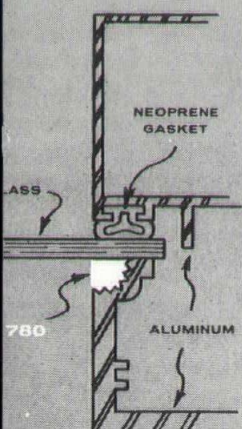
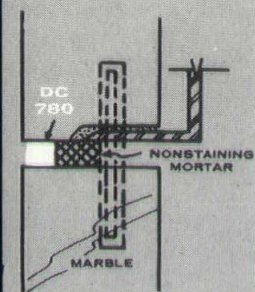
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GRANITE STATE

# ARCHITECT

VOLUME II NUMBER 3

MAY-JUNE 1965

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Front Cover: Knitted curtain material, heavy and fine white acetate, Fabrics International Exhibition. Woven by Lilly Hoffmann. Photograph by Gerda Peterich.

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## Notes And Comments

THERE seems to be a cycle of periodic concern in this nation for each of the many problems which simultaneously are produced by our complex society and contribute to its complexity. One of these which is now rising to the surface of the pool of our national conscience is the inter-relationship of man-made and natural vistas, urban and rural, and the importance of living in attractive surroundings.

In the State of the Union speech delivered by President Johnson in January of this year, he commented, "I propose that we launch a national effort to make the American city a better and more stimulating place to live . . . people require surroundings in harmony with their hopes . . . the central problem today is to protect and restore man's satisfaction in belonging to a community where he can find security and significance. . . ."

On February 8, in a message to Congress calling for a "new conservation" to save cities and countryside alike from the depreciation caused by blight, the President for the first time made beauty in nature, in cities, and along highways a major objective for national policy.

The President said, "There is much the federal government can do, through a range of specific programs, and as a force for public education. But a beautiful America will require the effort of government at every level, of business and of private groups . . . above all, it will require the concern and individual action of individual citizens, alert to the danger, determined to improve the quality of their surroundings, resisting blight, demanding and building beauty . . ."

"Beauty is one of the most important components of our true national income, not to be left out simply because statisticians cannot calculate its worth . . . Association with beauty can enlarge man's imagination and revive his spirit. Ugliness

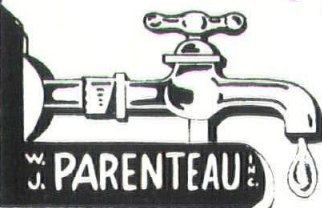
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can demean the people who live among it. What a citizen sees every day is his America. If it is attractive it adds to the quality of his life. If it is ugly it can degrade his existence . . .

"The challenge of the city will not be met with a few more parks or playgrounds. It requires attention to the architecture of building, the structure of our roads, preservation of historical buildings and monuments, careful planning of new suburbs. . . ."

The President spoke also about the need for parks, seashores and recreation areas to meet the needs of our growing population, and urged a two-fold highway program to insure that "roads themselves are not destructive of nature and natural beauty," but that they are "ways to recreation and pleasure . . . I hope that, at all levels of government, our planners and builders will remember that highway beautification is more than a matter of planting trees or setting aside scenic areas. The roads themselves must reflect, in location and design, increased respect for the natural and social integrity and unity of the landscape and the communities through which they pass."

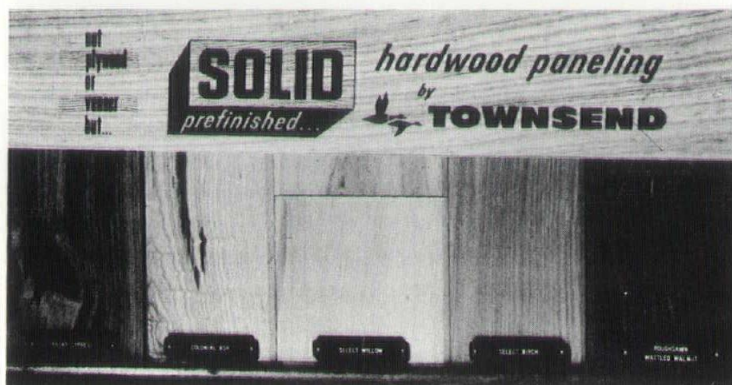
Not content with a mere statement of policy, the President has urged that the Department of the Interior take effective action on the program, to "give priority attention to serving the needs of our growing urban population."

But the needs of the "urban" population are the needs of the nation as a whole, for the fabric of our society is so interwoven that no segment of the population exists as an island. Further, our urban population, living out its learn-earn-relax schedule, depends heavily on the facilities of the more rural areas adjacent to fulfill its needs for recreation, travel, and vacation hours.

And New Hampshire bears a heavy responsibility in this field. Just as some states supply wheat, some meat, some oil, some minerals, New Hampshire is one of those which supplies the raw materials for the recreation industry, now become  
(Please turn to Page 36)

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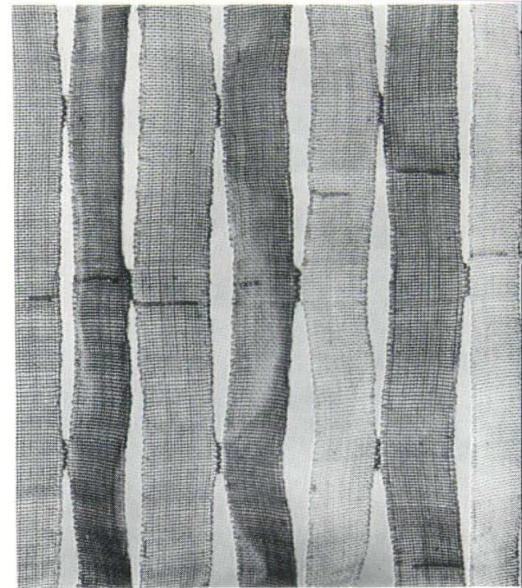
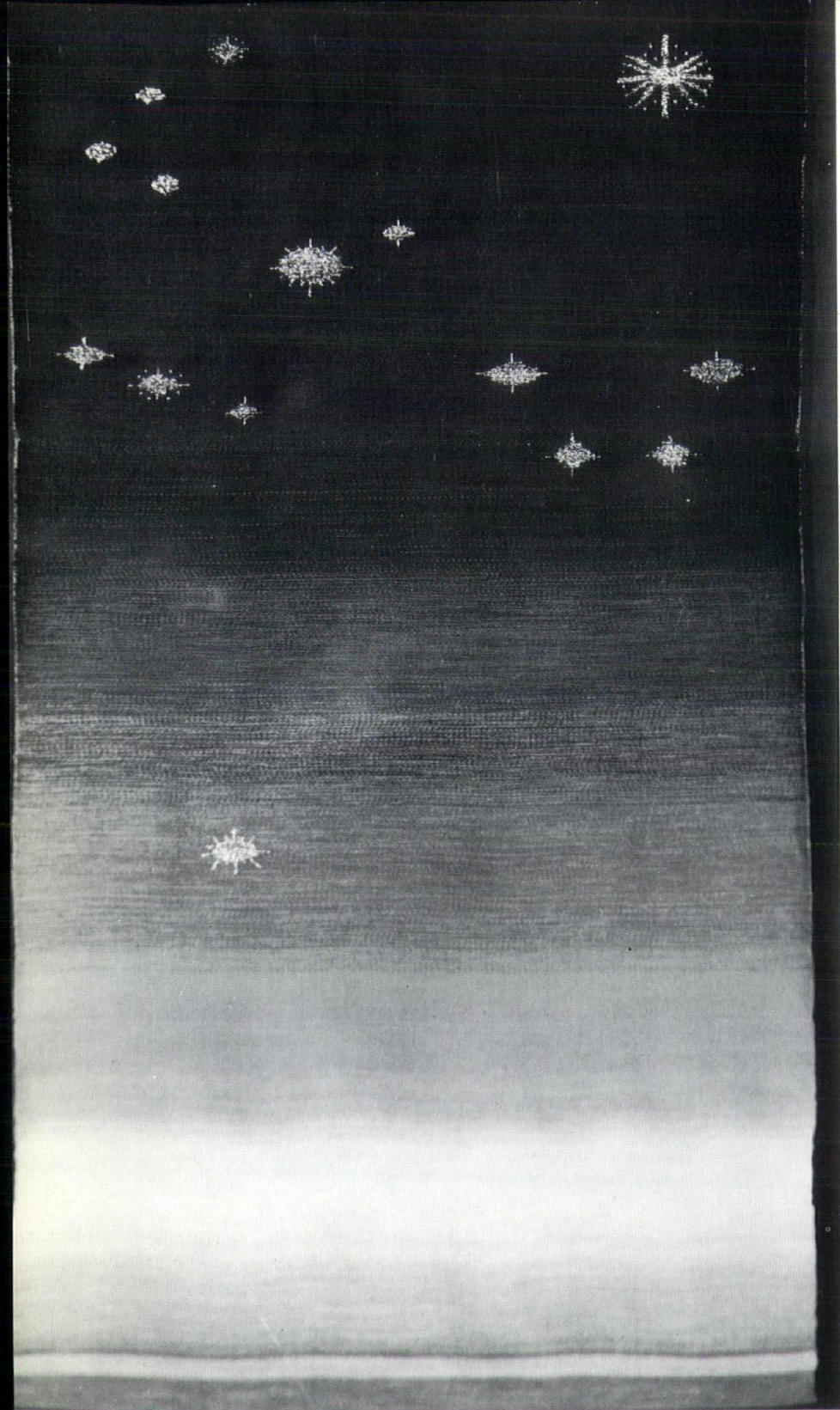
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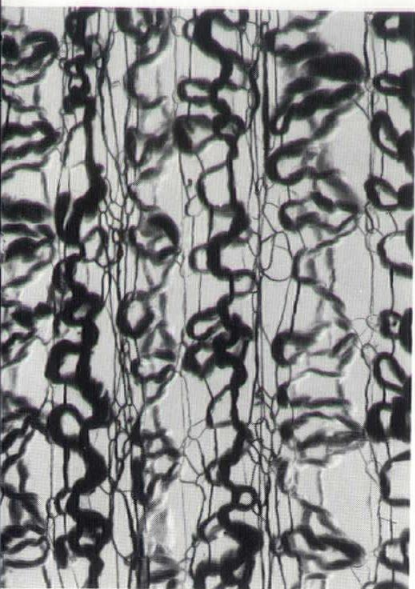


*Linen blinds, Fabrics International Exhibition.*

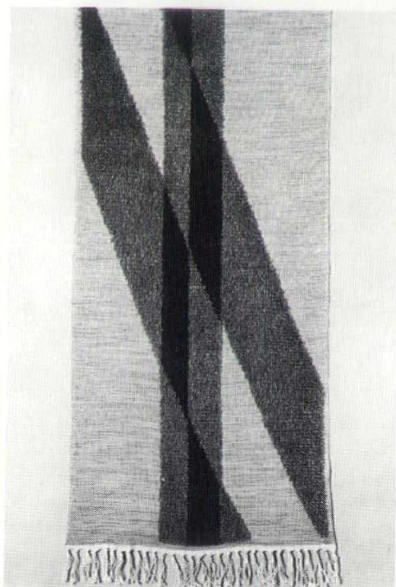
*Wall hanging for a Children's Chapel. About four feet by eight feet, this hanging is of wool, in colors changing from red (sunset) to dark blue (night) emblazoned with gold and silver stars.*

*Lilly Hoffmann's "free-hand" approach to weaving is well displayed in these room divider panels. Raw silk, with long Florida pine needles, they are attached to forms designed by owner Eleanor Raymond, a Boston architect.*





and curtain material, white acetate.



Wall hanging, yellow-green wool.

# Free Hand Weaving

Lilly Hoffmann, Concord, N. H.  
Photographer — Gerda Peterich



“CRAFTWORK is for everyday use, not to look at on a Sunday afternoon.” These are the words of Lilly Hoffmann, weaver. They are the guide by which she lives and works.

Since Miss Hoffmann enjoys living with craftwork herself and wishes to encourage others to enjoy things of beauty in their daily living, she prices her placements, rugs and other commercial items as low as possible. She sells for pleasure as well as profit.

When, in 1939, Lilly Hoffmann came to America from Germany, she was seeking freedom of thought and action. She found as well a new freedom of expression through weaving.

Soon after she arrived in this country she enrolled in a hobby course in weaving at the Riverside Church in New York City. She became intrigued and delighted with the many effects which can be produced on  
(Please turn to Page 31)



# Rehabilitation Center



*Canopied entryway provides shelter for arriving, departing patients*

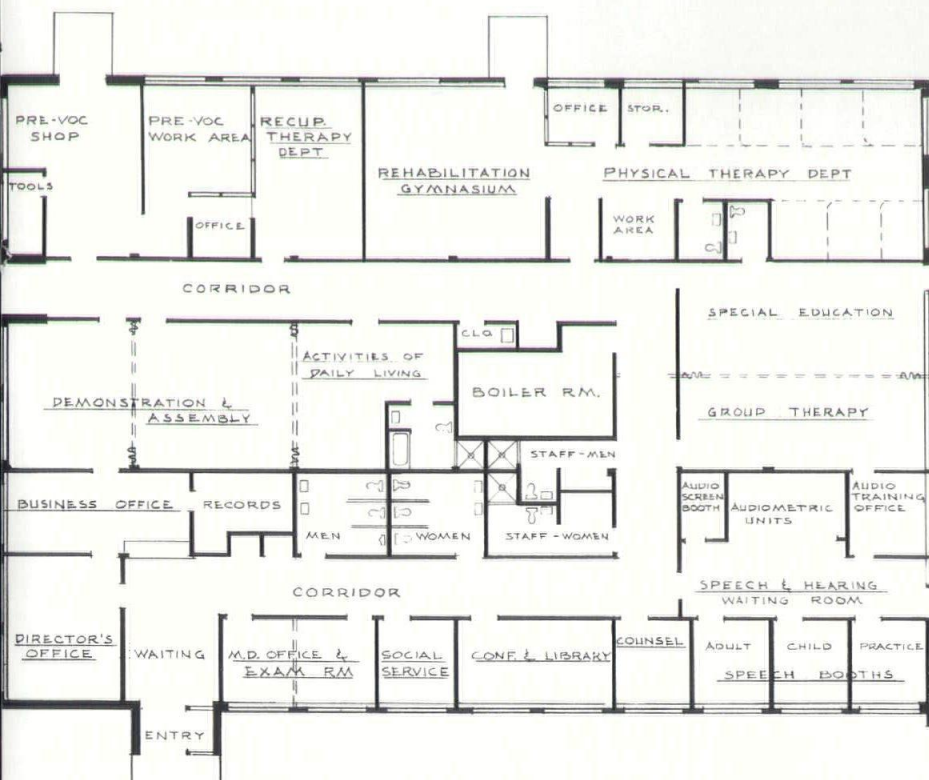
Portsmouth Rehabilitation Center, Portsmouth, N. H.

Architect — Lucien Geoffroy

Contractor — Ricci Construction Company

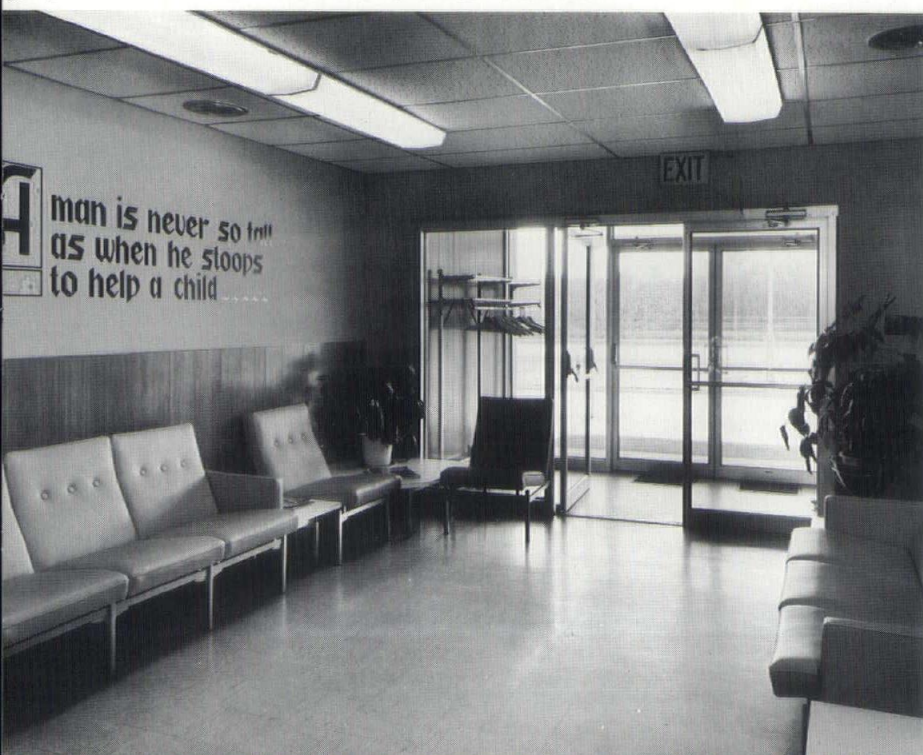
Photographer — Douglas Armsden





Note U-shaped corridor, central core, records storage convenient to business office, meeting room adjacent.

Eight-foot wide corridor starts at enclosed vestibule.



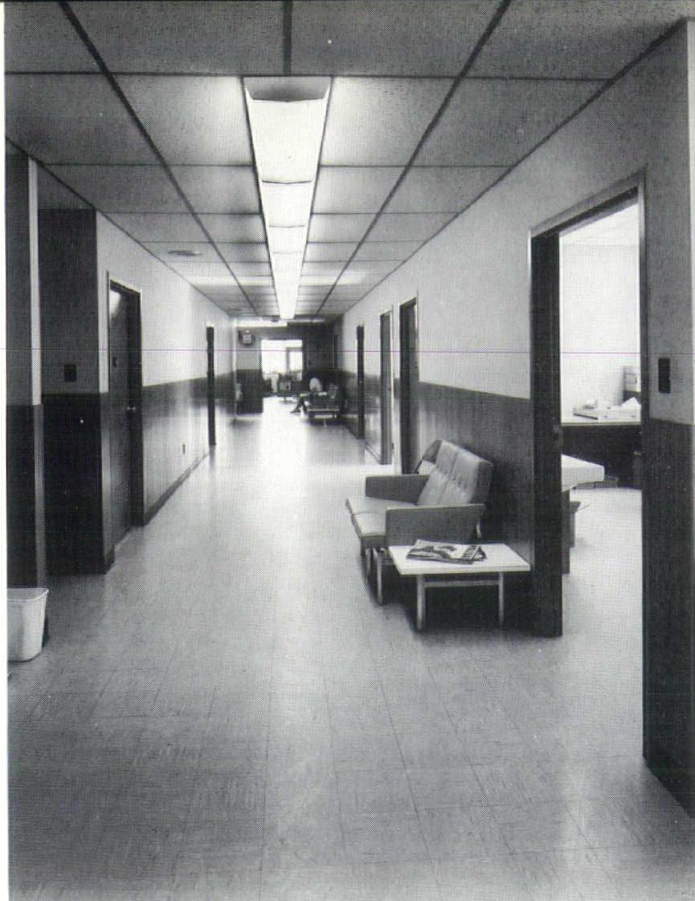
"A man is never so tall as when he stoops to help a child." This is the motto inscribed in the entrance hall of the Portsmouth Rehabilitation Center, a building financed through the efforts of the entire community, sparked by the Portsmouth Kiwanis. In part, of course, Federal funds paid for the project through the Hill-Burton bill which provides monies for hospitals and the like. The use of such funds, Architect Geoffrion emphasizes, entails following certain federal criteria in construction (fire-proofing, size of rest rooms, etc.) and these affected the outcome of the project.

In general, Architect Geoffrion indicates that the man primarily responsible for the program of the Center and most knowledgeable about its needs is Raymond Conley, Director of the Rehabilitation Center, himself a paraplegic. His understanding of his own needs, in terms of ease of locomotion and access, was communicated to the architect and the building committee and strongly influenced the design and development at every stage.

The Center is essentially oblong, with an 8-foot wide U-shaped corridor dividing it into an outer shell and an inner core. Along the periphery of the building are the various offices and therapy suites; in the center is the administrative section, service areas, and a large meeting room. This arrangement provides for natural light where it is needed most for patient well-being, yet allows complete utilization of all possible floor space.

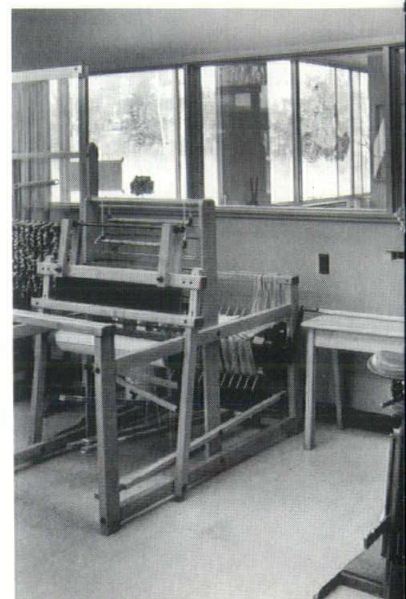
The building is yellow brick, broken with panels of blue insulating asbestos board near the windows. Its main entrance is (Please turn to Page 38)





*Left, wide corridor, fire-proof panels.*

*Below, Occupational Therapy suite.*

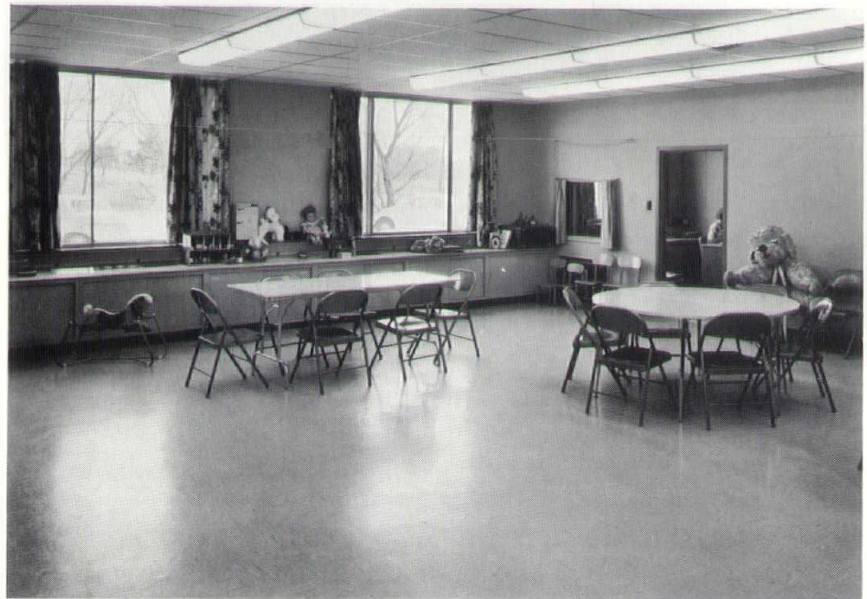
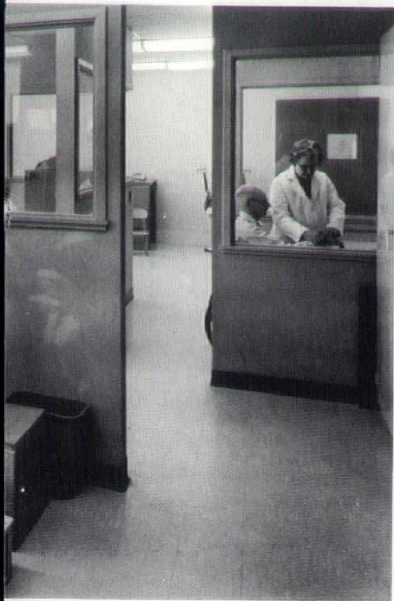


*Physical Therapy room. Quarry tile floor, raised windows.*





*Note built-ins, one-way vision mirror near door.*



*, gymnasium with administration unit at right.*

*Right, one of several offices for social workers.*





# College Libraries

Wallace E. Mason Library — Keene State College

Lamson Library — Plymouth State College

Architect — Tracy and Hildreth

Contractor, Mason Library — The MacMillin Co., Inc.

Contractor, Lamson Library — Jefferson Construction Co.

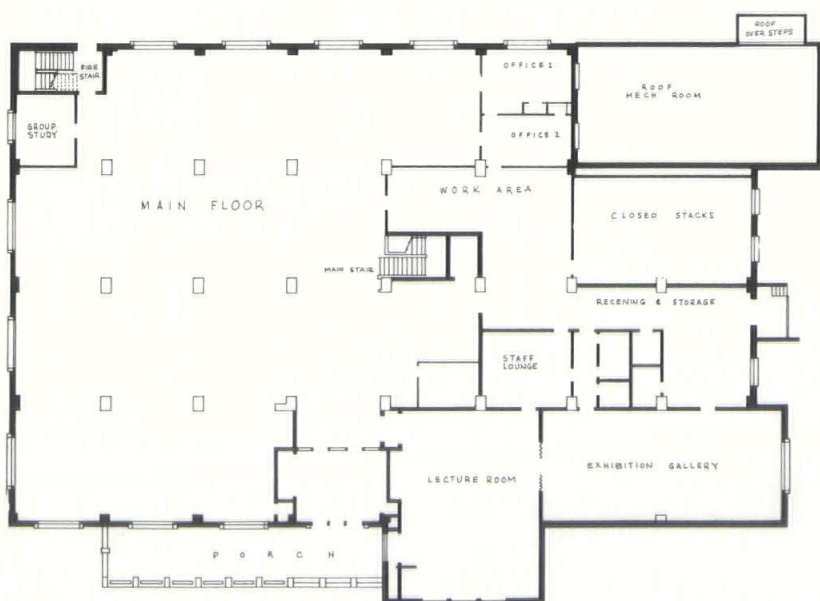


*Plymouth adaptation accommodates site change.*





*Keene library. Extension at right is gallery.*



*Keene library. First floor plan.*

ARCHITECT Stephen Tracy of the firm of Tracy and Hildreth comments that the ideal atmosphere for books is coincidentally a very fine atmosphere for people. Thus, the proper control of temperature, humidity and dust is conducive to the health of the volumes and the human beings using them.

With this basic tenet in mind, the architect designed library plans which, with slight modifications, have been used for the construction of almost identical buildings at Keene and Plymouth state colleges.

It is interesting to note that Mr. Tracy believes that there are almost no circumstances in which two buildings should be built with one set of plans; almost always there are no two situations in which the requirements are even approximately the same. Yet, here at the two state colleges off the Durham campus, the circumstances are almost identical: student body size and rate of growth, faculty size and the governing body; the number of volumes is roughly the same and the curricula are alike. So the same building could be used to answer the specifications of the

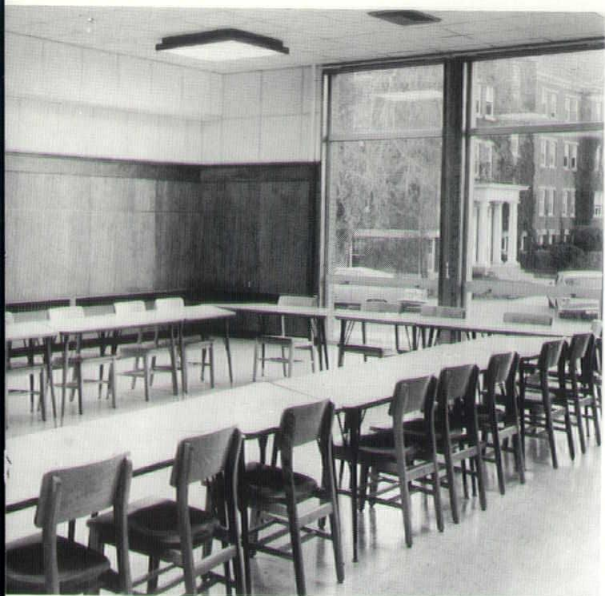
*(Continued on Page 32)*



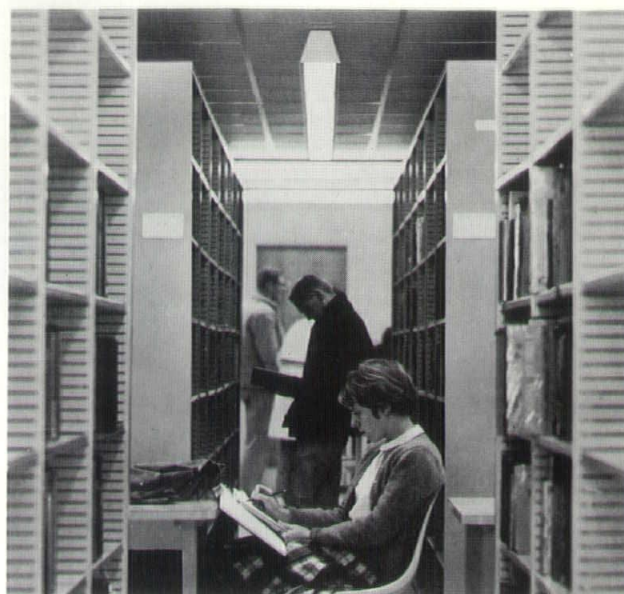


*Cork tile accents entrance area. Columns conceal conduits.*





*Broad windows light lecture room.  
Folding doors at left mask gallery.*



*Well-lighted stack area permits studying.*

*Bookshelves, cases in entrance area used for displays.*



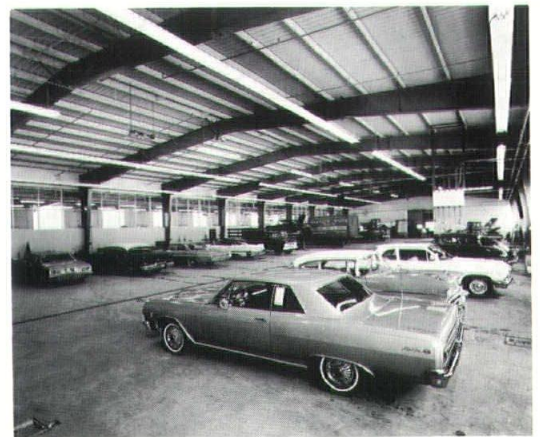




*Butterfly canopy is "adaptation of rigid frame to design principle."*



*Rear walls are yellow steel with masonry block.*



*High vaulted roof helps keep air clear.*



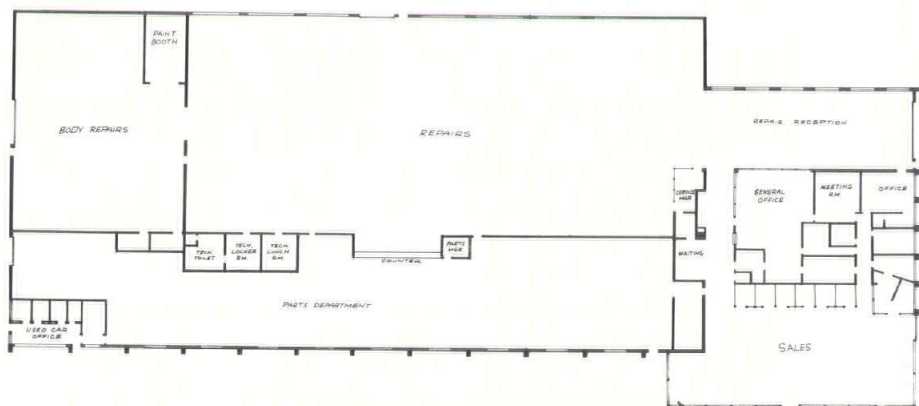
# Sales and Service

Dobles Chevrolet — Arthur Dobles, Owner

Architect — George C. Soule

Contractor — E. K. Wheeler

Photographer — Sickles Service

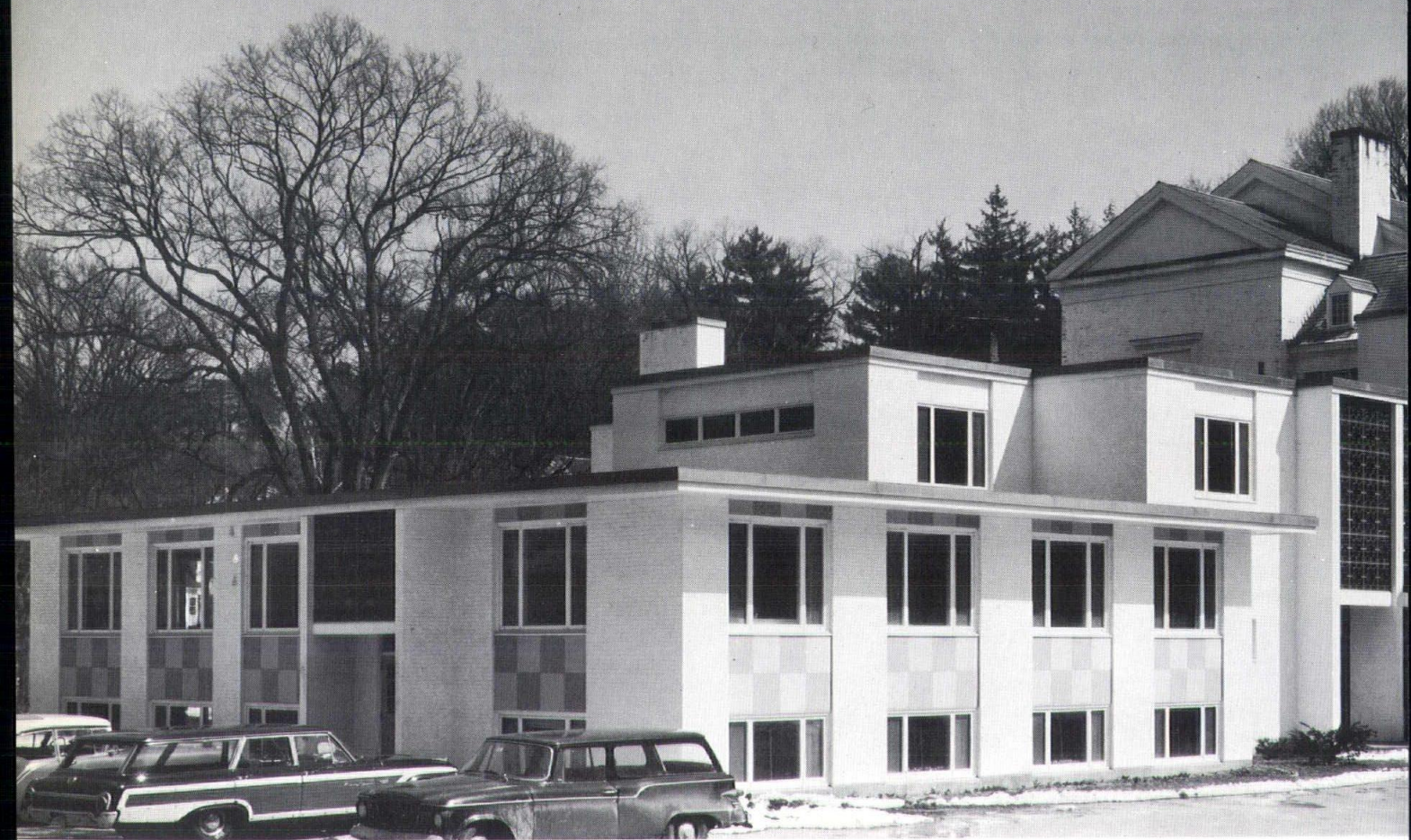


WHEN an automobile dealer builds a new building, it's almost invariably because he thinks that business will increase under a new roof. Arthur Dobles is no exception. But he recognized that visual appeal of his new building was an integral part of what he hoped would be increased sales. Before the building was designed, Mr. Dobles and Architect George Soule visited many new automobile dealerships in New England and conferred with representatives of General Motors.

The new Dobles Chevrolet floor plan was drawn to follow these suggestions of General Motors which  
(Continued on Page 41)

factory panels line showroom walls, form salesmen's offices.





*Rising levels of roof help to link low parking area with tall existing church, minimizing disparity between the two sections of finished building.*



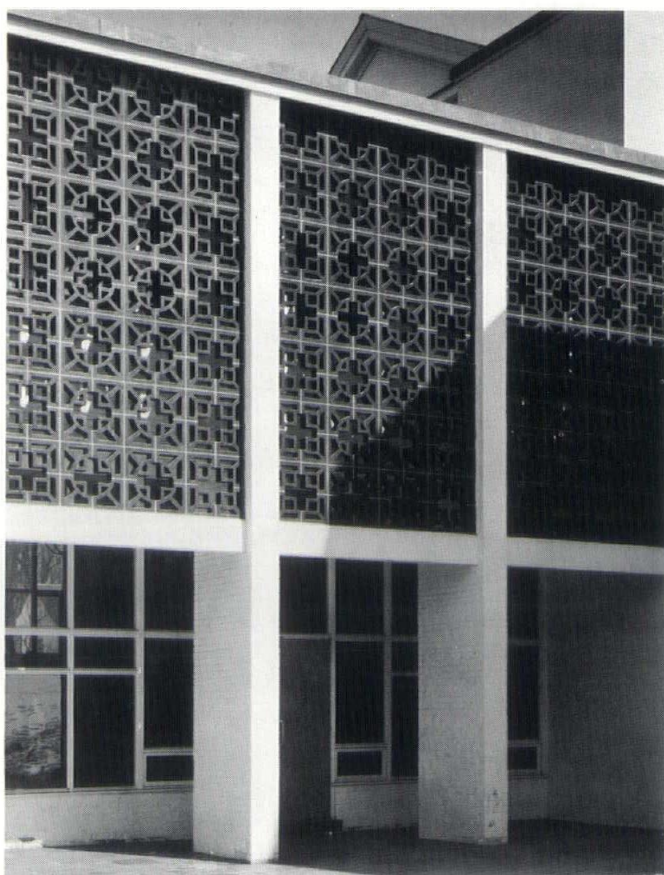
# Growing Church

Addition, Church of Christ — Hanover, N. H.

Architect — Frank Barrett

Contractor — Trumbull-Nelson Company

Photographer — Walt St. Clair



*Terra cotta screen makes doorway attractive.*

THE active, growing congregation of the Church of Christ at Dartmouth College in Hanover use their church as a focal point for social life, religious devotion, and community service. The new addition to an existing building, built during the 1930's, provided space for the many and varied activities which the congregation sponsors in its efforts to serve the college, the nearby hospital, the community at large, and the needs of its members.

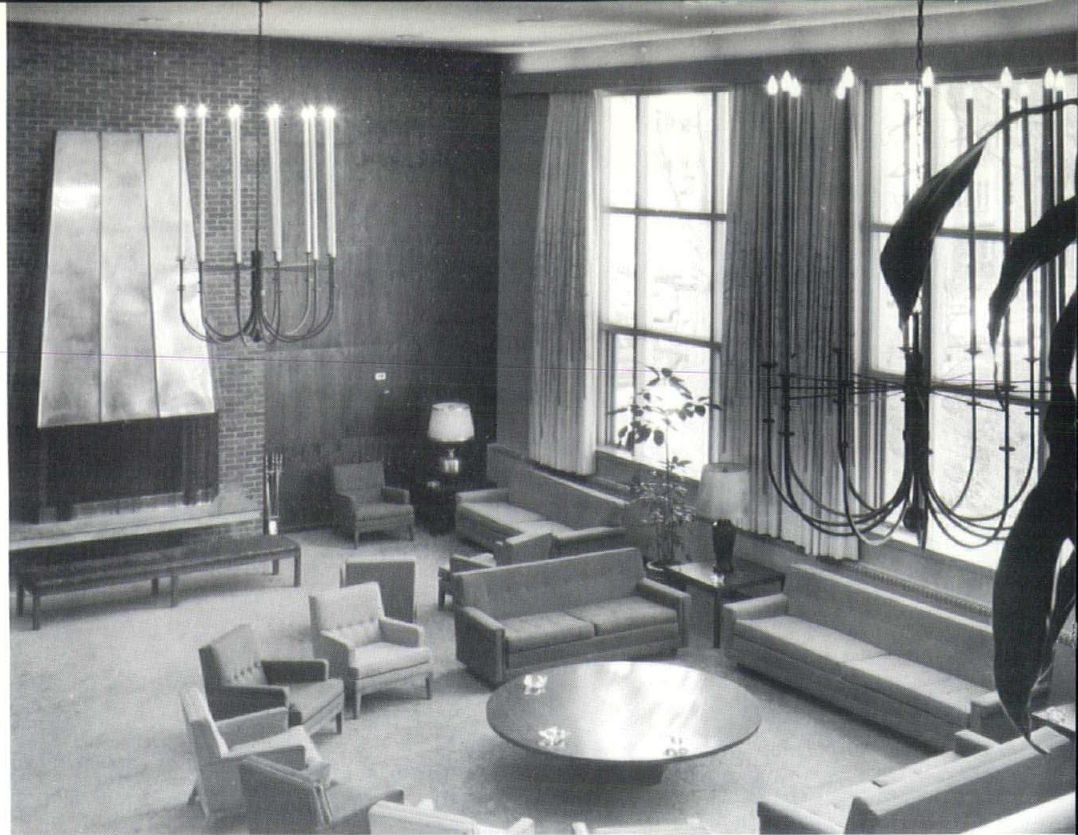
The building committee knew what it needed, but the needs were so diverse and so complex that they were quite content to leave the solution of the problem to Architect Frank Barrett. Their chief desire was for a room which could hold the entire congregation if need be, serving as a means of drawing them together. In addition, they needed classroom space for the 270 youngsters from crib age to junior high level who attend Sunday School regularly. They needed a variety of smaller meeting areas, a kitchen unit to complement the large meeting room, new office space for the minister, his assistant, and his secretary, and additional library space. Most important they needed a solution which would fit their limited site.

Among the problems to be solved by this new building was the church's parking problem; use of the site before the new construction permitted no parking in the rear of the church, limiting space available to that on the narrow street on which the church fronts. The area behind the church was on a level considerably below that of the street, suitable for use as a parking lot, with entrances for the new building leading from it.

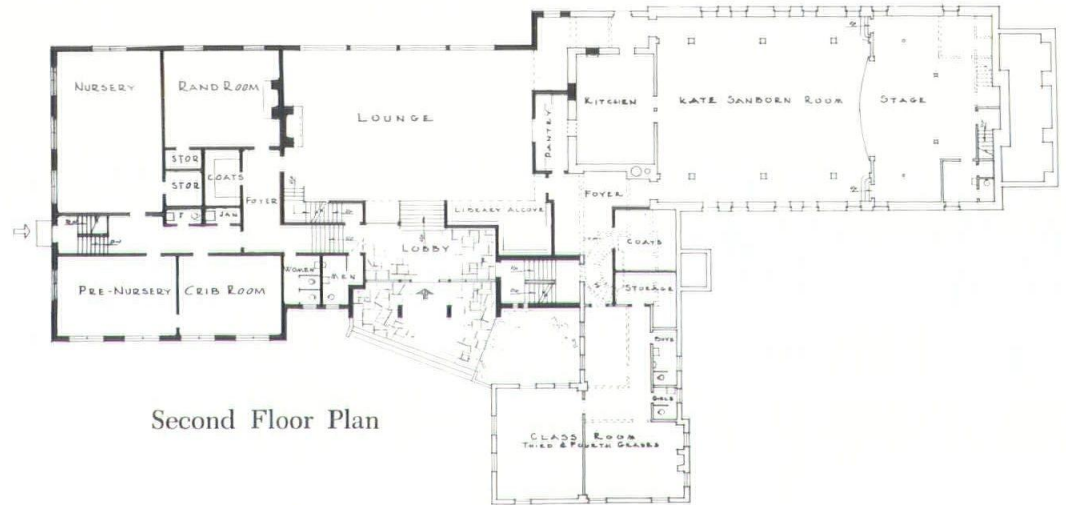
The building committee was eager to use a contemporary style of architecture; the architect designed a building which blended with the classic colonial architecture of the existing building, and served as a transitional block between it and the more radical design of the recently constructed Math-Psych building, of which E. H. and M. K. Hunter of Hanover were the architects.

Architect Barrett designed a build-  
(Please turn to Page 44)

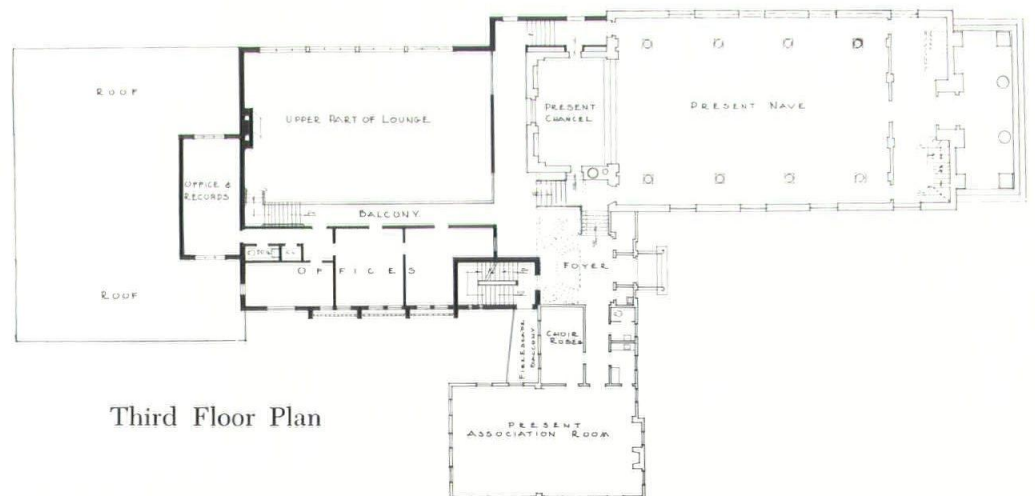




*Main lounge viewed from balcony level. Note brass hood, iron chandeliers.*

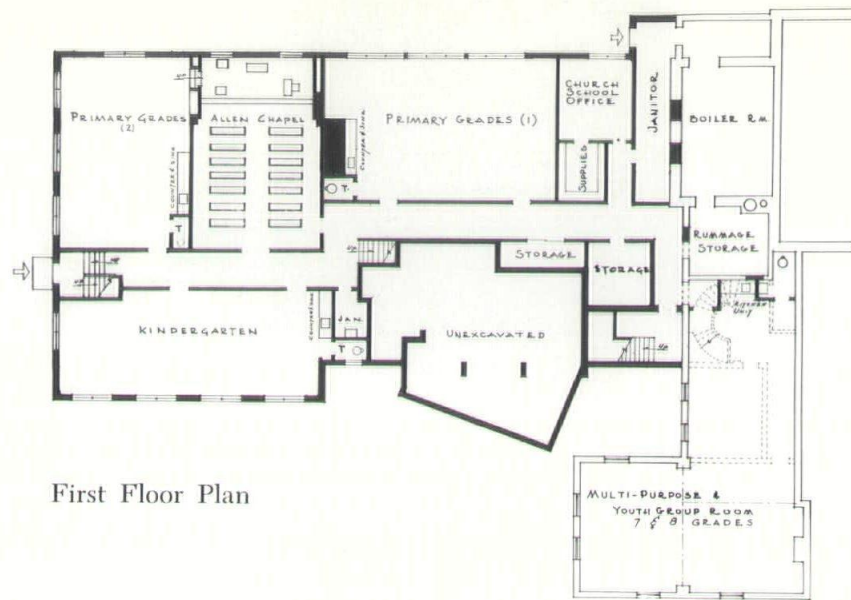


Second Floor Plan



Third Floor Plan





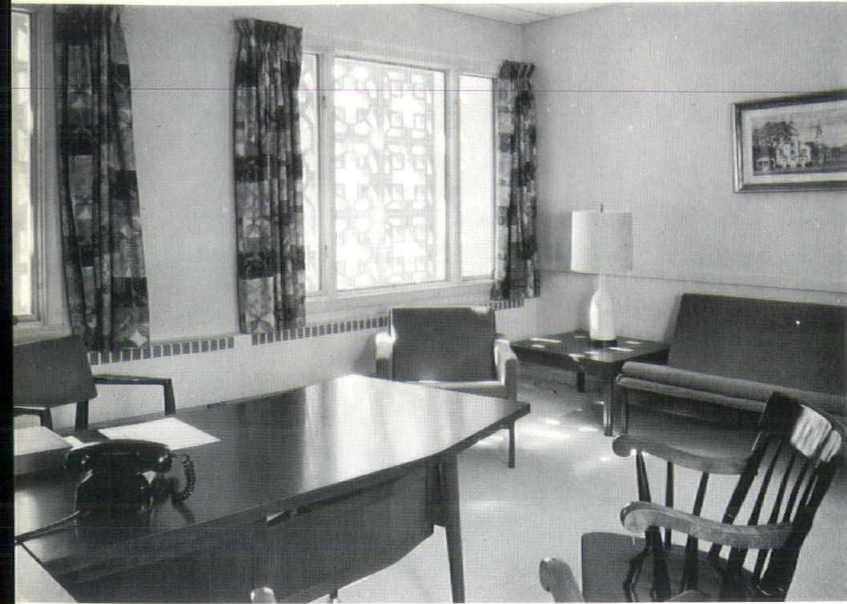
First Floor Plan

*Dramatic lounge windows are visible from lobby.*

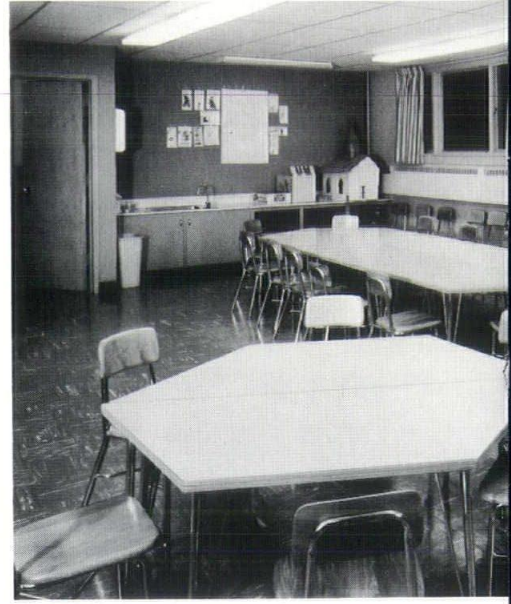




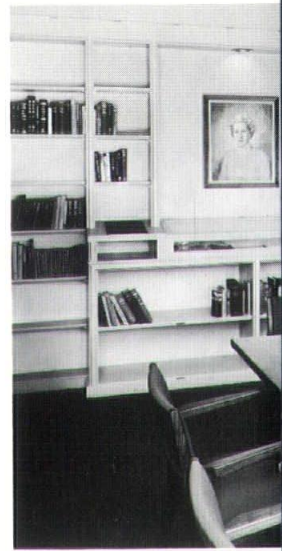
*Terra cotta screen shields windows of minister's office.*



*Classrooms are partly below grade, but well-lit.*



*Architect designed furniture, fixtures in this chapel.*



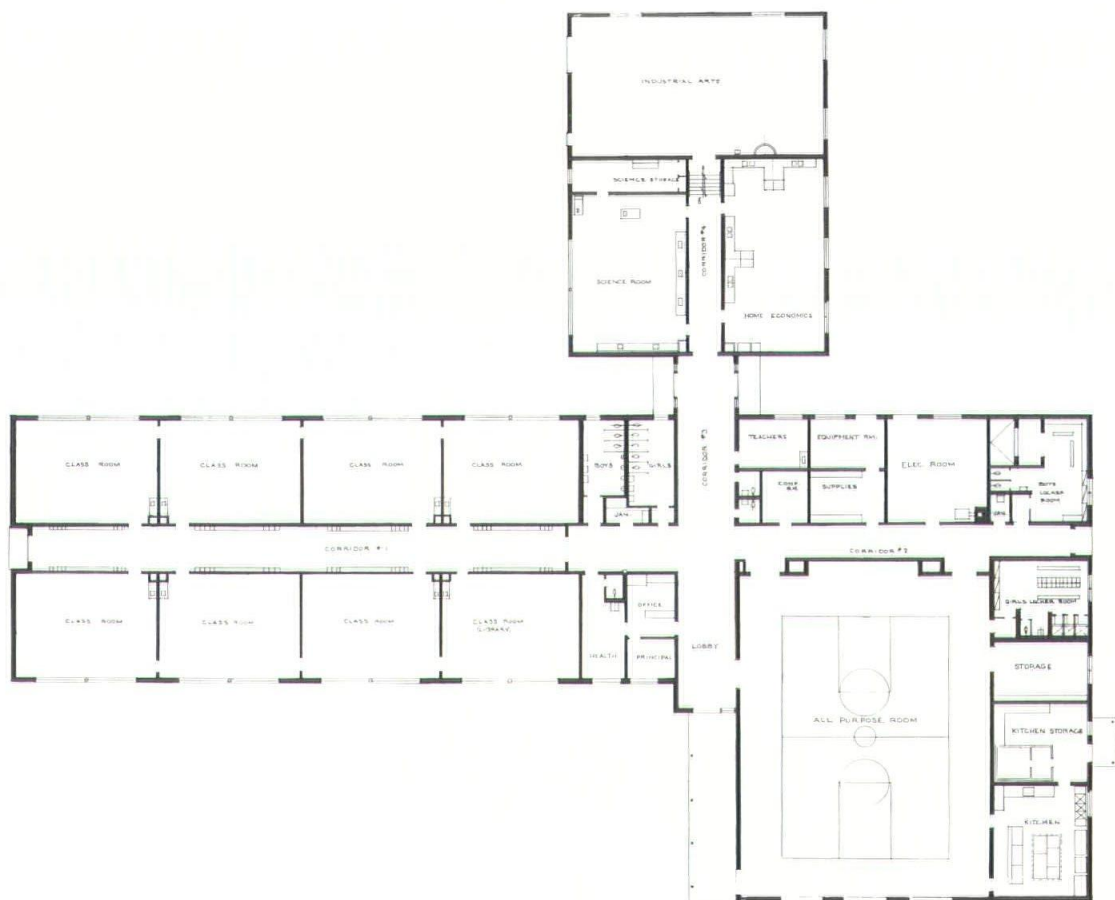
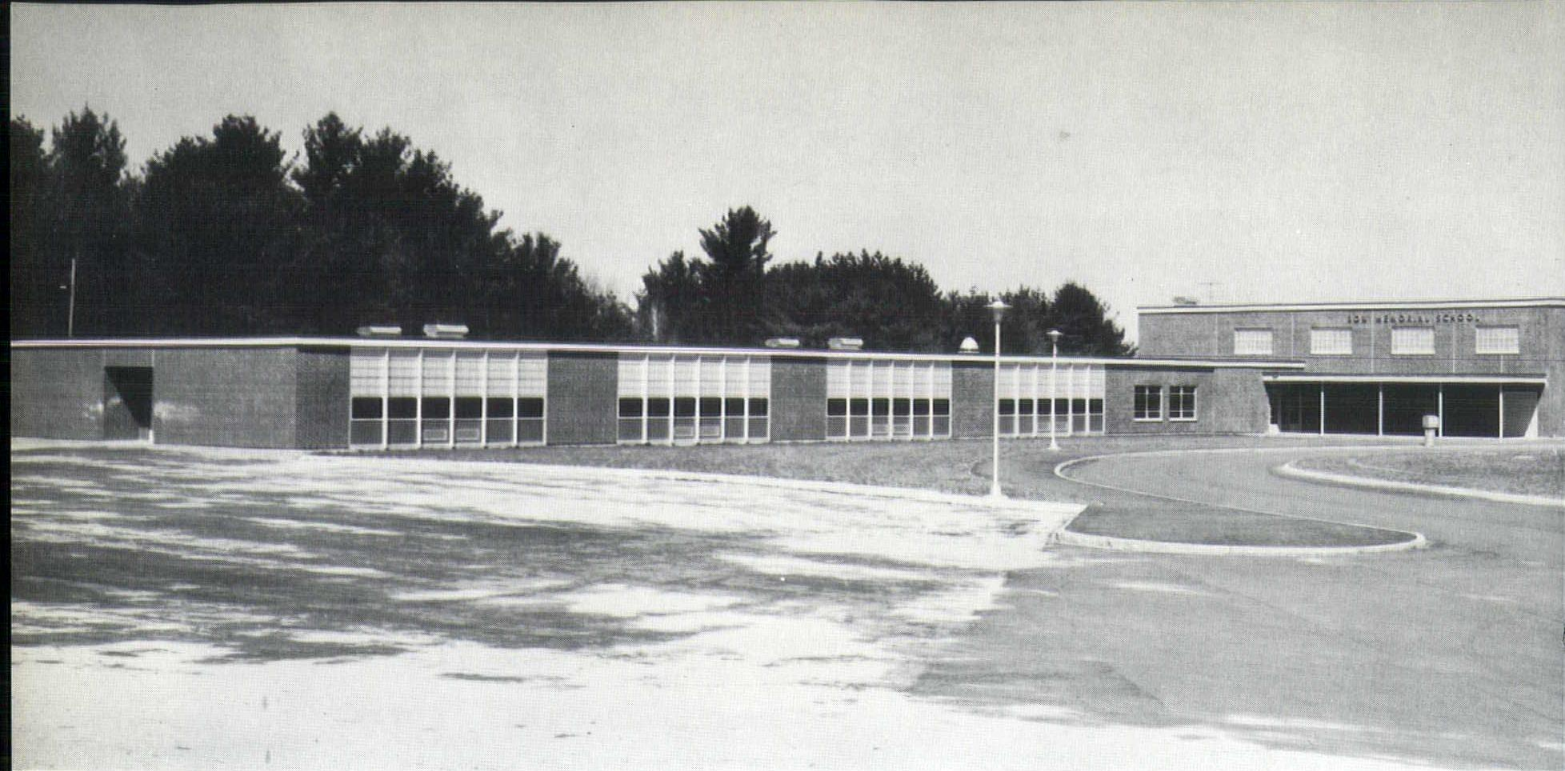




*Children's chapel, designed to accommodate small pews, pulpit, altar.*

*Glassed-in case houses rare books. Architect designed furniture, matching wood cabinets.*







# Elementary School

Bow Memorial School, Bow, N. H.

Architect — Alexander Majeski

Contractor — Caron Construction Company

Electrical Engineer — Philip C. Thomas

Resident Engineer — Lloyd F. Brown

Mechanical Engineer — William R. Fuller

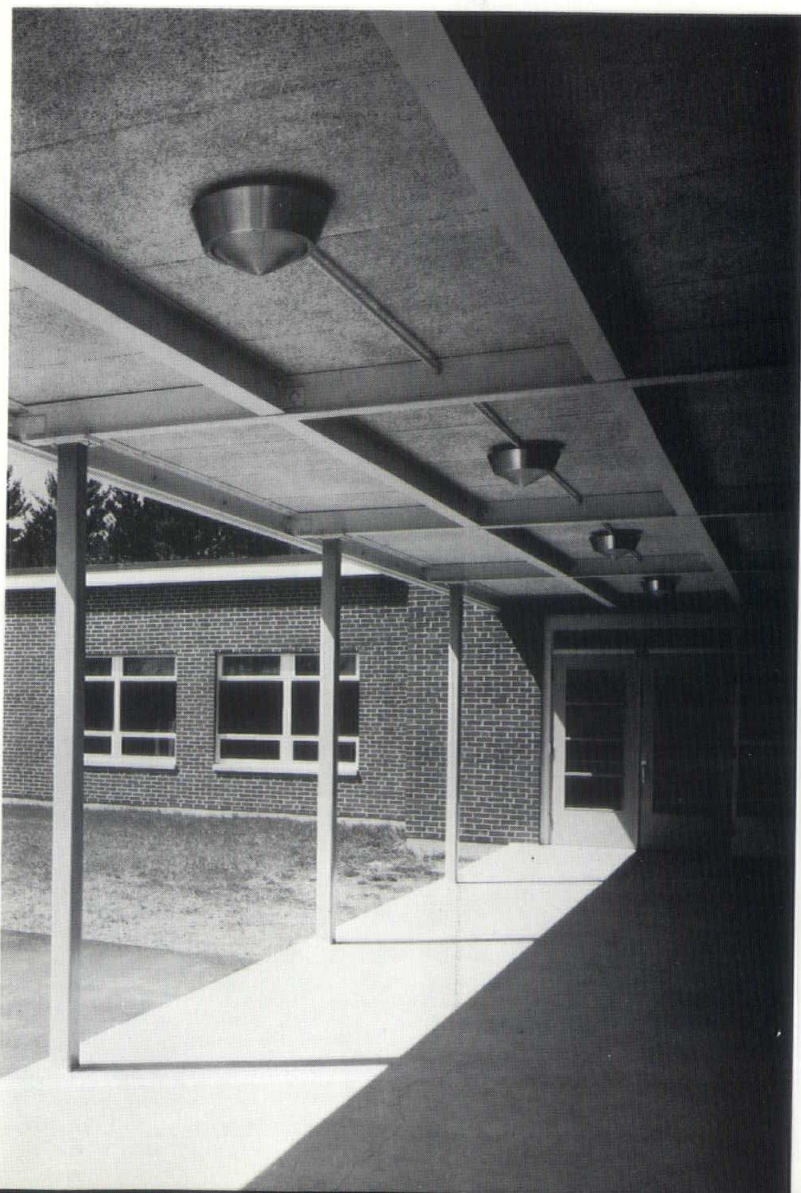
Photographer — Walt St. Clair

THE Bow Memorial School, designed by Architect Alexander Majeski, is an upper elementary school, housing grades five through eight. Since Bow children normally gain their secondary schooling in adjacent Concord, the program of this new school has been developed in consonance with that of the larger community.

This school prepares the children directly for the high school experience; since it is evident that circumstances may soon require that the ninth grade be included at this new school rather than in Concord, as it is now, the supplementary facilities of the school (science laboratory, home economics and industrial arts equipment) had to be sufficiently complex to approximate those offered at the Concord High School. The large laboratory, home economics room, and shop which are the result of this requirement allow the children in the lower grades far more opportunity in these fields than is usual for elementary schools.

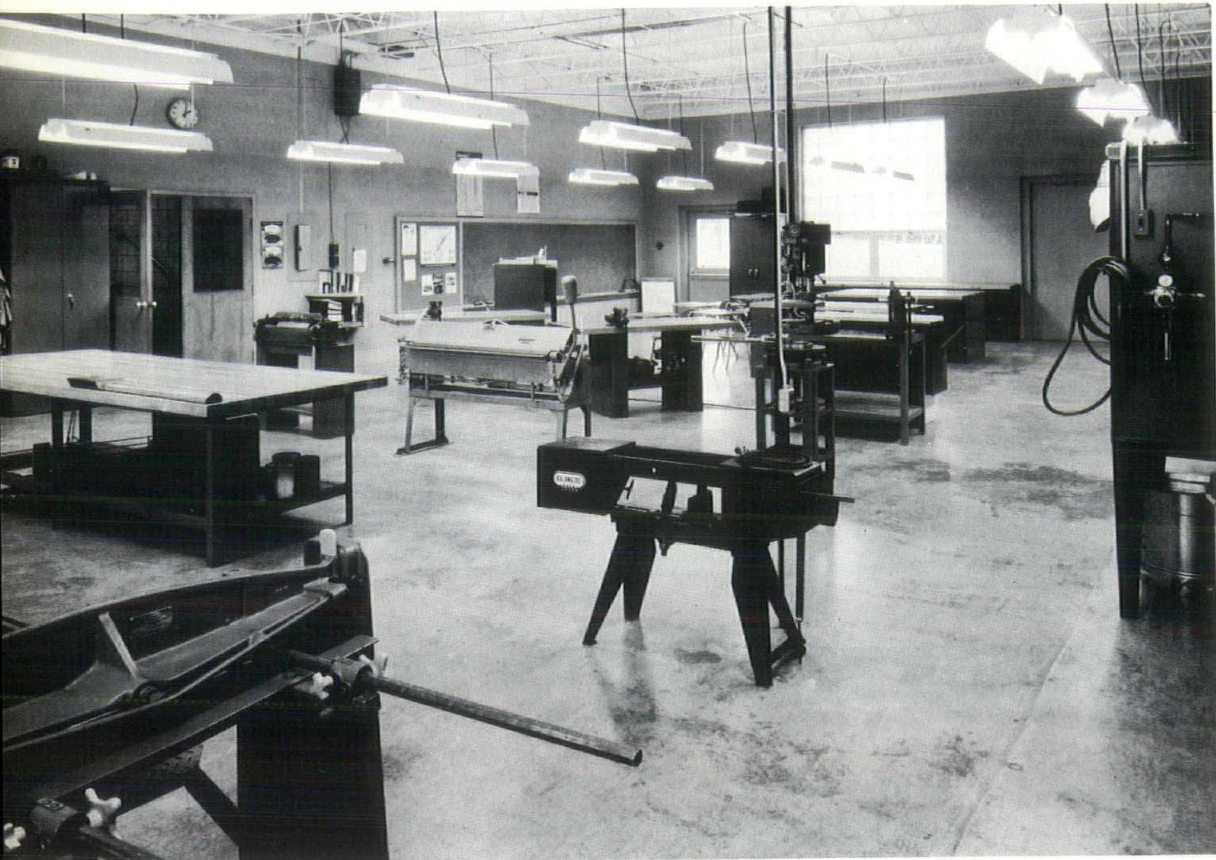
The multi-purpose room is also large, and has complete shower and locker facilities as well as a kitchen and pantry area adjacent to it. This room is almost the only large meet-

*(Continued on Page 28)*





*Large industrial arts room has exposed joists on raised ceiling.*



*Home economics room showing two of four kitchens.*





*Classroom now in use as library.  
Note glass block panel in windows.*



*Clerestory window at right lends class-  
room light to hall. Note oblong floor tiles.*



*Multi-purpose room tables fold into walls. Chairs at left used for television.*





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## Elementary School

*(Continued from Page 25)*

ing room in the town of Bow and is certainly the most comfortable. The school board, building committee, and architect recognized that its usage might well go far beyond that usually required of a school auditorium.

Beyond these requirements, it was evident that the varying nature of the curricula from grade five through grade eight would be best served by dividing the school building into activity areas. Too, the high flat site sloping to the west presented its own requirements: the necessity for separation of parking, delivery, and play areas, and the possibility of using the slope to good advantage.

The architect found the solution in a design which approximates a cross; the east-west corridor goes from main entrance to the industrial arts area; the north-south corridor provides access for classrooms in one wing, and to service areas and all-purpose room on the other.

The building itself is water-struck brick, one-story, with a raised roof over the all-purpose room, and additional height in the industrial arts room, provided by the sloping terrain. Windows are a prefabricated curtain wall, with panels of insulated transparent glass, glass brick, and porcelain, light blue at the roof line, a darker blue below. Set atop a rise, almost invisible from the roadway below, the school is reached by a curving driveway which widens into a parking area to the left, and into a service area at the right where there is a sheltered entry to the kitchen. Additional exits are provided at the north and south ends of the corridor, and in the link between the industrial arts section and the main building. In addition, the industrial arts room itself has an exit door.

The main entry, paved with concrete, is sheltered by a long steel-supported canopy. From it the all-purpose room may be entered, so that the general public need not enter the school proper in order to use that room. At the immediate left of the main entrance is the administration suite: a reception room



from which the secretary-receptionist has a good view of the doorway, the principal's office, and a health room. Two infra-red heat units flank the door obviating the need for a separate vestibule. The floor of the lobby and the corridors is ceramic tile in varying shades of brown. Architect Majeski believes that this tile provides a durable, attractive, low maintenance surface. Interior walls are masonry block; in the hallway the block has a glazed surface to a height of about four feet. Elsewhere, and in the upper walls of the corridor, the block is painted in varying pastels and neutral shades. Ceilings are acoustic tile.

The multi-purpose room has large areas of glass brick which provide light without glare, plus some banks of moveable transparent panels. Almost all of the school's pupils eat their lunch at school, served from tables inside the kitchen itself. Here the floors are red quarry tile, walls are glazed masonry block. The two doors of the kitchen provide a natural traffic pattern for the service line; dishes are returned through

a window which may be covered with a sliding door. Tables and benches fold easily into their niches in the wall when lunch is over, leaving the floor uncluttered. At the west end of the room is a folding stage which can be expanded into the room when its use is required. Steel joists are exposed at the ceiling.



In the girls' locker room directly off the multi-purpose room and the boys' locker room just across the hall, floors are ceramic tile, walls glazed block. A storage room leading from the multi-purpose room and additional storage space in the corridor beyond are supplemented by a janitor's supply room in the class-

room wing and supply space in the industrial arts wing.

The main service areas may be reached from an inside corridor or from the outside; on the outside wall unusually large areas of glass provide much natural illumination.

A small teachers' lounge and conference room have been included in this wing of the building.

The eight classrooms, one of which is now empty and one of which now serves as a library, lead off the corridor to the south. Each room has a windowed wall, large areas of green blackboard and tack board, built-in sink with glazed block backsplash, individual heating, and bookcases. Floors are oblong vinyl asbestos tile in a random pattern of bright colors. Desk arrangement is flexible.

On the corridor wall each classroom has four clerestory windows, lending some natural light to the darker hallway. Artificial lighting is fluorescent. In the corridor outside the classrooms there are lockers and hangers for outer garments.

*(Please turn page)*

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(Continued from previous page)

The large home economics room provides space for four complete kitchenettes, with additional space for sewing machines, cutting tables, and storage bins for work in progress. Here the woodwork is light and attractive; the floor pattern is checked. The effect is a home-like atmosphere in the school.

Across the hallway from the home economics room is the science laboratory. Here a central demonstration table is complemented by sink cabinets for students on two walls. A science storage room may be used also for keeping long-term individual experiments without allowing them to interfere with general work.

Down six steps and through double wood doors is the industrial arts room. Here the floor is concrete, the steel joists of the roof are exposed. The natural illumination is supplemented by fluorescent lights dropped from the high ceiling. The shop equipment is superb, some of it built by the shop instructor. Each of the 135 children in the school spends a period each day in the shop or home economics room.

The school has a poured concrete foundation with exterior masonry walls, and interior lightweight masonry walls. All exterior walls are insulated. The walls are bearing in the industrial arts section, have a structural steel frame elsewhere. Heating is completely electric.

Architect Majeski wishes to point out that the School Board, the Building Committee, the general contractor, and the sub-contractors worked particularly well and co-operatively on this project, contributing materially to the success of the project.

The Boston engineering firm, Alonzo B. Reed, Incorporated, has opened a New Hampshire office at the Ammon Terminal in Manchester. They have had a number of projects here in the state over the years and their growing workload in New Hampshire and their confidence in its economic future have prompted the opening of their new office.





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**Weaving** (Continued from Page 7)  
a loom. Advancing in skill, she continued with private lessons under the supervision of Miss Florence House, then weaving instructor at Columbia University.

By 1945 she had entered the field as a professional weaver. She returned to Riverside Church to teach in the same classes in which she had once been a student. Since 1948, Lilly Hoffmann has been a teacher in New Hampshire, instructing under the auspices of the New Hampshire Association for the Blind, the Currier Gallery of Art, and the League of New Hampshire Arts and Crafts. During the summer months she has been a member of the faculty of the Haystack Mountain School of Craft, the Fletcher Farm Craft School, and the Brookfield Craft Center.

During the 1950's Lilly Hoffmann was encouraged to enter more and more of her work in national exhibits. In 1953 she received the Grand Award of the Designer Craftsman U.S.A. Exhibit.

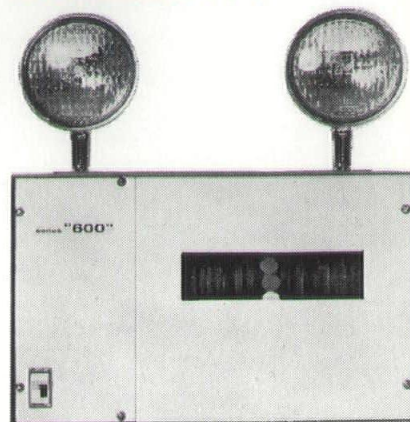
The National Gold Metal Exhibition of the Architectural League of New York, the Contemporary Hand-weaving Exhibit of the University of Nebraska, and Fabrics International 1961-1963 are only a few of the shows that have accepted her work.

There are Hoffmann pieces in the collections of the Museum of Modern Art in New York City and in the Currier Gallery of Art in Manchester. The wall hanging in the Manchester gallery was executed from a design by enamelist-designer Joseph Trippetti, Director of the League of New Hampshire Arts and Crafts.

Important Hoffmann commissions in the field of architecture include the six Dossal panels and several altar drapings in the colors of the seasons for St. George's Church in Durham, New Hampshire, and two curtains at Temple Beth Abraham in Nashua, as well as thirty-two pieces for the Holy Trinity Methodist Church in Danvers, Massachusetts, and a hanging and cloth for the Chapel at the Andover-Harvard Theological School.

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### College Libraries

*(Continued from Page 13)*

two institutions.

There remains, of course, the question of whether it is ever advisable to build two buildings from the same set of plans. The usual reason for such a process is economy. Yet Mr. Tracy points out that there was no substantial economy in the construction of the two buildings to one design, that they were built by two different contractors, and that the resultant costs varied according to the conditions at each.

At Keene, for instance, the site was level; at Plymouth the site was sloping. At Plymouth the foundation of the library rests on ledge, which, of course, presents a very different set of problems than those at Keene where the soil is fine sandy silt, the legacy of the past when once the area was the bottom of a lake. "Almost everywhere in Keene," comments Mr. Tracy, "you can dig down five or six feet and hit water." Obviously, then, the contractor had to remove the existing soil and fill with gravel in order to provide an adequate environment for the foundation.

Other changes were necessary, too. Despite the similarities in the requirements of the two schools, the librarians and administrators of the colleges held varying philosophies regarding their library plans. In addition, the college at Keene possessed some \$30,000, a gift from Mrs. Robb Sagendorph for an art gallery. Since the amount of money was insufficient for the construction of an entire building, it had been held in a bank, awaiting use. The college suggested that the money could be used effectively to append an art gallery to the proposed new library.

However, the two buildings remain basically alike. The architects designed them after consultation with the presidents and librarians of both colleges, and with various other specialists such as those interested in audio visual facilities and those involved in maintenance.

Both buildings have concrete floors and roofs, and structural steel frames. The exterior brick walls and



interior masonry block walls are not bearing. Framing is sufficiently strong that an additional floor can be added when expansion is necessary.

The construction is modular, built to conform to the space requirements of standard size book stacks, set 4½ feet apart on center, an economical and functional arrangement. The module is arranged to accommodate the stacks whether they are set parallel or perpendicular to the front of the building.

The modular columns contain the structural steel supports, electrical conduits and heating ducts. Alternate rows of columns contain heat supply ducts, with the intervening rows containing vents for air returns. Thus a constant movement of air is maintained, keeping the atmosphere fresh and all but eliminating the familiar library problem of dust on rarely used books. Although the building has been prepared to receive summer cooling equipment, it was not installed at the time of construction, leaving the humidity control requirement temporarily unsatisfied.

With the exception of a few enclosed office areas, both the first and second floors of the library have no partitions in the main body of the floors. Many of the walls of the offices are demountable, should a different arrangement be desired in the future. This allows great flexibility in all areas except those where special acoustical treatment has been applied in audio-visual rooms, and in the receiving area where masonry block walls have been introduced.

Book deliveries are received in an area situated so that it has convenient truck access from the parking lot, is close to the elevator, and is easily accessible to those at the checking desk and those in the processing, cataloging and purchasing departments. The receiving area itself is L-shaped, stretching from the receiving door to the processing and staff area, with access doors to utility closets and the staff lounge.

Beyond the processing area are the private offices of the librarian and assistant, each of which also has  
(Please turn page)

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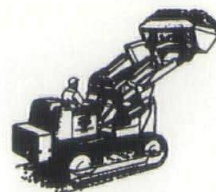
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## Interior

### Accents

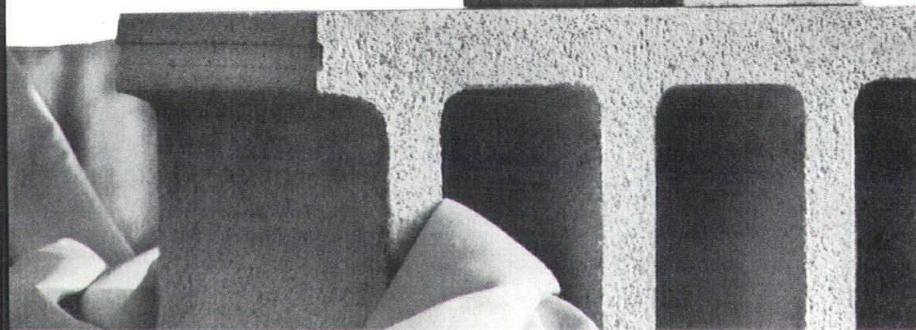
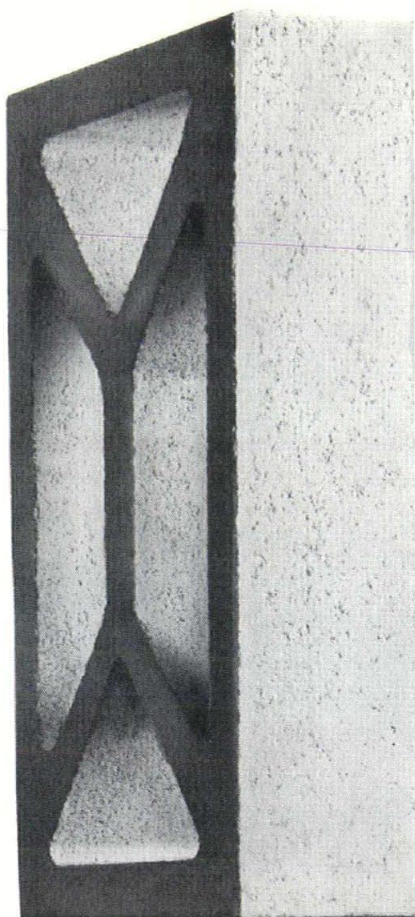
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(Continued from previous page)  
a door directly into the public sections of the library. The processing offices are separated from the library proper by wood and glass partitions. The wood used here, at the checking desk, and in the entry and lecture room is birch in a natural finish. Tables and chairs in the same wood were selected by the architect.

Behind the checking desk there is room for reserve stacks, with additional space available if needed in the processing area immediately adjacent. The checking desk looks across the open lobby of the library, where display cases and birch bookcases present a warm, welcoming atmosphere. Enhancing this is the treatment of the floor with natural brown cork squares throughout the entrance area, "a token," says Mr. Tracy, "to give a favorable impression." As one moves into the stack areas the floor is covered with the vinyl asbestos tile used throughout the library in varying colors. Only the gallery at Keene is carpeted.

Broad expanses of window, with both fixed and moveable sash, provide natural lighting which is augmented with fluorescent fixtures at the ceiling. Colors are neutral throughout, with bright accents in the furniture upholstery and the paint on the columns. Masonry block walls are painted in varying pastel shades. Window sills are gray-green slate, both handsome and functional.

Near the checking desk a central staircase rises to the second floor in an open stairwell. An auxiliary staircase at the rear of the building near an emergency exit is also available; it is completely enclosed to conform to fire laws.

Most of the second floor is devoted to stacks with study desks placed near windows. At the rear of this floor are several rooms for microfilm viewing and the use of other audio-visual equipment. In Plymouth, ten sound-proof carrels have been included for students who desire to type.

The exterior of the building is simple and attractive to the eye. Varying roof heights lend visual interest while conforming to the functions of the library. The second floor



can be extended over the one-story section at the front of the building when future expansion is necessary. The taller section to the right of the entry includes the meeting room, where the dimensions of the room required additional height. Here three tall window panels break up the exterior wall surface.

At the approach to the main entrance there is a raised, slate-floored area which has a flat roof supported by nine square granite columns. Between the columns are granite blocks, provided as a relief from the extensive brick areas of the facade. Additional granite was used in wide bands around the windows.

The slate floor carries into the glassed-in vestibule, where glass display cases have been set into the birch panel walls. To the right of the vestibule is a large meeting room, birch panelled and high ceilinged. From this room a door leads to the windowless staff lounge, rest room facilities and a small kitchenette.

The Keene library now houses 35,000 volumes, but has room for many more. The architect estimates that within five or six years, if the present accelerated rate of acquisition continues, conditions will be crowded. The Plymouth library has slightly fewer books, but it too will reach capacity within ten years. Plans and construction will allow for either vertical or horizontal expansion, although site conditions at both locations would seem to obviate horizontal growth.

In Keene, the gallery is separated by folding wood doors from the meeting room and is reached by walking through it. An additional access leads directly to the receiving area, so that touring art displays can easily be handled for receiving and shipping. In Plymouth it is anticipated that the meeting room itself will on occasion be utilized for art displays, and provision for hanging has been made on the walls.

The library is a pleasant, warm place, where light woods, bright colors, and much natural lighting combine to provide an atmosphere conducive to happy perusal of books and concentrated study.

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### **Notes and Comments**

*(Continued from Page 5)*

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It's important to recognize, too, that our recreation facilities must answer the needs of our own urban population as well as of that in our neighboring states. Everything we do to make the state more beautiful or to conserve its natural beauty contributes to our own lives and to our state's economy.

Secretary of the Interior Stewart Udall, speaking in Concord on April 20, touched upon a number of programs which will affect the face of New Hampshire. Under the proposed Land and Water Conservation legislation, our already excellent State Parks system would receive matching funds to acquire lands needed to allow the state-owned recreational facilities to meet the increasing demands laid upon them. Secretary Udall spoke too of a scenic highway program which would match the miles of high-speed throughways with similar scenic

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miles of shunpikes, located to provide access to our wilderness areas, and to allow our sites of greatest beauty to be visible.

Other plans are under way. And the governments, federal and local, are not the only agencies to be involved. In March of this year, Architect Edgar Hunter of Hanover was selected to participate in a three-day Seminar for Leaders on Land and Water Use, held in Amherst, Massachusetts, under the sponsorship of the Education Fund of the League of Women Voters. In the White Mountains, the saving of the Chocorua birches and the preservation of that entire area from the encroachments of man-made posts and wires for utilities has been a matter of concern for citizens' groups.

In many cities and towns where planning boards or departments are actively engaged in laying out a blueprint for the next ten or twenty years' development, beauty plays no small part in the deliberations.

But as yet public awareness has not been sufficiently or broadly

enough aroused. In an effort to speed up the process of alerting the public, the President is holding a White House Conference on Natural Beauty to "produce new ideas and approaches for enhancing the beauty of America" and to "serve as a focal point for the large campaign of public education which is needed to alert Americans to the danger to their natural heritage and to the need for action." Attending this conference will be New Hampshire Planning Director Mary Louise Hancock, who has recently completed a two-year federally aided planning project for the State of New Hampshire. Significant among the reports emanating from that project are those dealing with the State's natural resources, its State Park system, and the development of its recreation industry. The reports of this Project may well be of use to individuals, businesses, or communities mapping plans for the years to come.

AIA President Arthur Gould Odell Jr., FAIA, has stated his belief that architects must respond to

the President's call for a new emphasis on beauty. He said, "We are witnessing an explosion of feeling of national urgency to improve our environment. Now we must take constructive action and produce the leadership on the chapter, state and national level. This is our greatest challenge and opportunity. Our task is a big one, but if we, as architects, don't take up the challenge, we will have lost by default our role as shapers of a better American environment, a role which we have said is our right. But our right is not a divine one; it must be earned. It must be demonstrated that we not only care about our physical environment but are eager and willing to contribute our talents toward its improvement. This must be the goal and pledge of all members of the Institute."

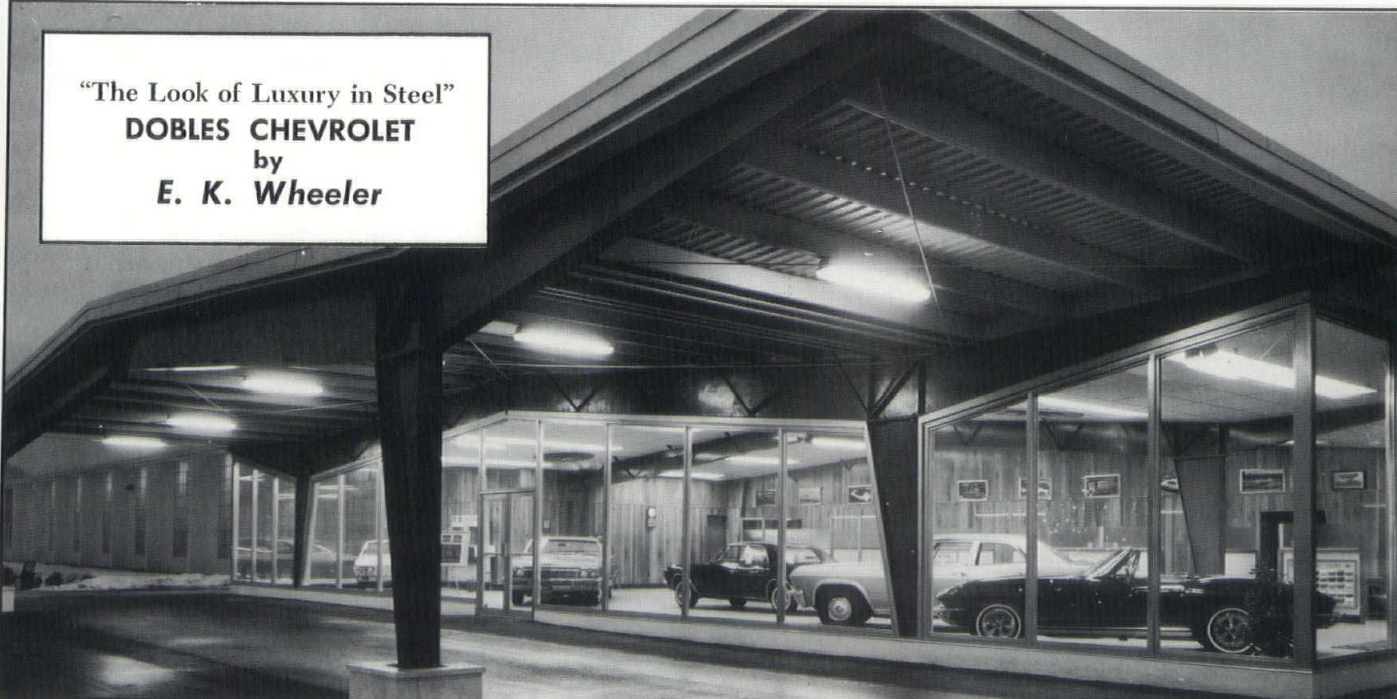
"A conscious and active concern for the values of beauty." That is what the President has called for. Surely that is what all of us, architects and concerned laymen, find of paramount importance in building tomorrow's world.

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### Rehabilitation Center

*(Continued from Page 9)*

shielded by a steel canopy and its two other major entrance areas are inset to provide shelter; since the process of getting in or out of a car may be time-consuming for the patients who use the center, it was essential that there be an area where they could be sheltered from bad weather while arriving or leaving the building.

The main entrance leads directly to a small vestibule beyond which a broad hallway leads directly to the reception office. This small room is open to the public, allowing it to function as a reception and information center, but it is also the general office through which all paper work funnels. At its right, in the windowless core of the building, is a records storage room; at the left, with direct access from both office and main corridor, is the handsome oak-panelled office of Mr. Conley. There are many built-in bookcases, comfortable chairs for guests, and a curved desk for Mr. Conley.

From this area the corridor turns left and continues the full length of the building. The floor is vinyl asbestos tile, the ceiling fire-proofed acoustic tile, the walls are masonry block, panelled to a four-foot height with a fire-proof wood-simulating panel. The unusually wide corridors have been kept clear of normal obstructions; bubblers are recessed into the walls, doors open inward off the corridor, and wheelchair patients can move about freely and easily.

On the right of this corridor are a series of small offices for social workers and therapists; each has a broad window with sliding casements. Walls are painted in pastels and neutral tones; furnishing is simple. A built-in desk and a bank of built-in cabinets under the windows provide necessary storage space. Slate sills have been used throughout the building.

On this side of the corridor also is the oak-panelled library, where wall-to-wall carpeting lends additional warmth. A long conference table dominates the room.

At the end of the hallway is the



suite devoted to Speech and Hearing Therapy, separated from the main corridor by double glass doors. This suite has its own exit with access to a parking area so patients or staff can enter directly when this is more practical. In this suite most of the offices are equipped to function as sound rooms when necessary. Walls are acoustic tile to deaden sound echo; one office is windowless. In several walls one-way vision mirrors have been installed to allow observation of the children who form the bulk of the patient load in this section. Space in this section was provided for two completely soundproof rooms which come in a prefabricated metal unit ready for installation. The speech and hearing unit serves 19 public schools in the Portsmouth area, offering the only therapy of this nature available.

One of the offices in the Speech and Hearing Department leads directly to a large multi-purpose room which is also accessible from the hall. This square room may be used as gymnasium, as classroom, as meeting room, for almost any purpose which may arise for the Speech and Hearing Department or for the Center in general. A small children's rest room leads from it.

The Physical Therapy Department is a separate, self-sustaining unit. It is divided into two main sections: the therapy room and the gymnasium, with an administrative and service unit between them.

The therapy room has a quarry tile floor; equipment includes beds, lifts, two hydro-therapy units. Clerestory windows provide light but maintain privacy. The gymnasium room has the same vinyl asbestos tile which is used throughout the building. Here, as in the therapy room, the walls have been reinforced with steel blocking so that lifts or other equipment may be attached to them, able to bear the full weight of any patient. Along one wall of this room is a mirror used by the patients as they relearn the habits of locomotion, but used also by the staff in the glass-walled administration unit, who are thus able to see the therapy unit behind them.

(Please turn page)

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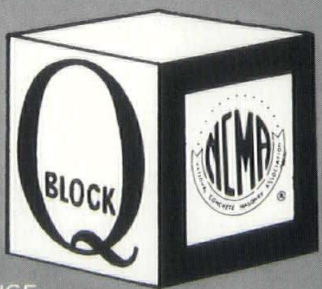
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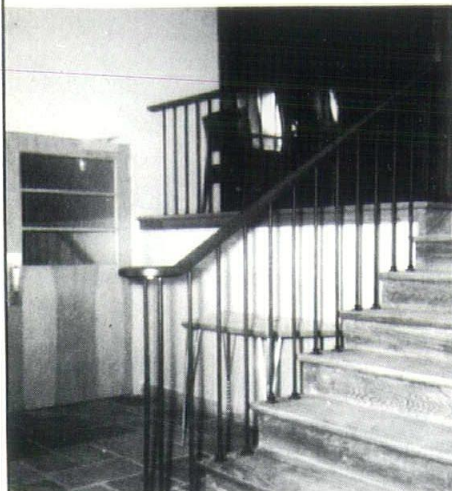
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(Continued)

Across from the administration unit is a supply area, partially locked, partially open, and an adjacent rest room. The gymnasium room has broad window areas looking out toward a natural open area; a door provides an emergency exit.

The Occupational Therapy suite occupies the remaining space in this section of the building. Here the rooms are separated by partitions; use of the various areas is unspecialized, except that an attempt is being made to separate the very young (as young as 18 months) from the adults who may be learning or re-learning a trade. The area may be used by as many as 50 patients during the week, some of them daily.

Across the corridor from the Occupation Therapy suite is another large meeting room, now used primarily by the staff. At one end of it is the home training unit, with a bathroom and a kitchen where a woman may re-learn the techniques of housekeeping, and where any

patient may re-learn the abilities of self-care.

From this large meeting room a door leads to the rear of the reception office, completing the circle.

The building is slab concrete construction with bearing masonry block walls, brick faced. Roof structure is steel joists with steel decking. The heat is forced hot air with the conduits imbedded in the floor, providing a warm floor, particularly important in the therapy units. Built below the sewerage level, the building has its own pumping plant.

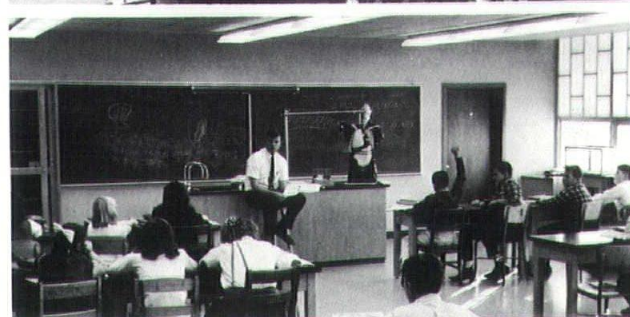
Designed with the cooperation and assistance of the various department heads and the Bureau of Hospital Services, the Portsmouth Rehabilitation Center has been described as a "perfect example of a rehabilitation facility suited to its purpose." It is, indeed, more than that. It serves a growing number of patients from 20 communities; it is affiliated with the University of New Hampshire and provides internship for therapists in varying fields. Supported by the community, it serves the community.

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## Sales and Service

(Continued from Page 17)

seemed most practical to both architect and owner. But the exterior of the building was entirely the work of the architect.

Set high on a hillock overlooking a busy thoroughfare in Manchester, not far from the beltline, the building is visible from a great distance. The painted white facade and broad expanses of glass and translucent plastic panelling contribute to the high visibility. The architect, taking full advantage of the sloping eight-acre site, placed the canopied used-car area at highway level, accessible to all traffic; this location permits the used-car offices, placed in the northwest corner of the building, to overlook the lot, so that salesmen maintain full visibility while remaining inside the building.

The new car salesroom is placed at the opposite end of the building, in the southwest corner, which keeps the traffic patterns of used and new car customers and salesmen completely separate. A curving driveway climbs the slope to a large park-

ing area in front of the new car showroom, with floor to ceiling glass walls and dramatic sheltering steel canopy.

The double V roof is supported by steel posts, painted the "Chevy blue" which remains a dominant color accent throughout the building. Hickory panels with natural knots line the showroom walls, and form the seven partitioned salesmen's offices which are aligned along the rear wall of the room. Ceilings here and throughout the office areas are acoustic tile; flooring is squares of red quarry tile, chemically treated to make cleaning easy.

From the showroom a corridor extends toward the rear of the building; at one end of the corridor is Mr. Doble's office, a pleasant light-filled room, wood-panelled, with the same translucent window panels used throughout the building. Individually designed for this job, the panels are almost entirely white, highlighted sparsely by small panels of yellow or "Chevy blue." From this corridor other managerial offices may

(Please turn page)

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(Continued from previous page)  
be reached, as well as a small conference room and the general book-keeping office. This office has another entrance from another corridor leading from the showroom, providing access to the service areas, with an adjoining customer waiting room.

The service customer enters the service area through a garage-type door at the rear of the building, accessible from the same driveway which serves the new car parking area. The service entrance is supervised by a foreman who writes the service order. This order is directed through a complex of pneumatic tubes to a dispatcher where the work is assigned to an available serviceman; a separate section of the service order travels by tube to the parts department which is located in the main body of the service area; parts are ready when the serviceman goes to get them. At the completion of the job, all sections of the service order travel by tube to the book-keeping department where they are completed and submitted to the customer in the nearby waiting room. This system of tubes, observed by Mr. Dobles and Architect Soule at an out-of-state dealership, is similar to those in use in department stores and is, they believe, unique in this area.

The main body of the service area is considerably wider than the entrance area. It occupies more than 19,000 of the building's 40,000 square feet. Here the floor is concrete, pitched slightly toward the center where a drain carries off all excess moisture. Heating here and throughout the building is supplied by gas; infra red heaters, suspended from the ceiling, focus directed heat, in this portion of the building. This kind of heater does not rely on convection heating, whereby surrounding air is heated and the heated air transmits heat to other objects; the infra red heaters directly heat the automobiles below them, so snow and ice dissolve immediately.

Complementing this heating system is an air circulation system which constantly changes the air in the service area. Exhaust ducts have been placed under the floor, as have



other necessary automotive repair equipments, such as hoses which connect with automobile exhaust pipes. Although air conditioning has not been installed, the building is ready for such an addition.

A door placed midway in the east wall of the service area is used for exits after servicing is complete. Along the west of the service area is a low ceilinged portion of the building, housing the parts department, rest rooms and locker room for the servicemen, and, at one end, the used car salesroom. The parts section is separated from the service area only by a heavy metal mesh screening, permitting light from the many window panels to enter the service area.

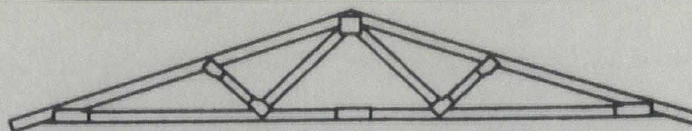
At the far north end of the building, separated from the main service area but easily accessible from it, is the body repair and paint shop. A completely self-contained paint-room keeps most of the paint smell out of the building. An electrically-operated overhead door closes the exit from this section; similar doors close those in the main service area and entrance area.

The building has a poured concrete foundation, with a rigid steel frame and deck, with tar and gravel roofing. Most exterior walls are masonry; some are steel prefabricated panels; all walls are non-bearing. Architect Soule comments that the use of steel construction places its own limitations on the architect, but that in some kinds of buildings, such as the new home of Dobles Chevrolet, such limitations need not hamper design. "Two or three roof pitches were possible," commented Mr. Soule, "and we chose the one which best suited the building. Our bays had to be designed for certain spans; our widths had to be designed for certain spans, but conforming to these specifications is not over-restricting."

Almost any exterior wall treatment was possible; the architect chose masonry block, with yellow steel panels on the north and east.

Building and cleared site use four of the available eight acres; both have been designed with possible future expansion in mind.

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### **Growing Church**

*(Continued from Page 19)*

ing which moves in graduated steps from the story-and-a-half height of the school wing to the high rising stairwell which serves both old and new sections. It is, nevertheless, so structured that an additional floor can be added to the school wing, and a still higher addition on the central core when they are needed; building and parking lot now occupy all land available to the church, which is surrounded by the abutting hospital and college properties.

The foundation of the new section is poured concrete, with masonry block bearing walls, and open-web steel joist framing. The walls are faced with brick painted white to blend with the white wooden existing structure. Window treatment is simple, to blend with the older windows; floors and roof are wood decking.

The addition has two entrances, a smaller one at the rear to serve the school wing and a main door which leads to the central lobby. Each door is accented

with a glazed red terra cotta screen designed by the architect. The screen over the main door serves to protect the windows of the second floor offices which receive direct sunlight. "The rather elaborate treatment of the main door was an attempt to avoid any 'back-door' feeling for those entering the new section," comments the architect.

The terra cotta, in contrasting tones of grey, was used as spandrels between the windows of the upper and lower stories of the school wing. This portion of the building is partly below grade, placing this lowest level even with the basement level of the existing building. The meshing of levels, new and old, was an additional problem to be solved by the architect, so that communication and traffic between the two would be easy and efficient. The plans show clearly how the various levels meet and complement those of the old church.

Placing the lower floor of the school wing below grade also provided the lowest of steps in the rising tier of roofs. On the wing's

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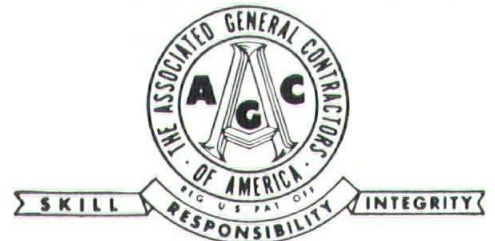
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lower level are classrooms for kindergarten and first and second grade children, a children's chapel, various service closets, the church school office, the janitor's office, and the boiler room. Reached from this level is a youth room, part of the existing church, used by 7th and 8th grade students both as classroom and as recreation area. Partially remodeled, it has its own small kitchenette unit and lavatory.

In the school wing, as everywhere where economy would not interfere with design, walls are masonry block, painted in pastel, white or neutral shades, with bright color accents. Ceilings are acoustic tile and floors are vinyl asbestos tile. The classrooms are sunny and bright; each of them has built-in storage cabinets and those for the use of young children have lavatories. Lighting fixtures set in the ceiling provide additional illumination.

The children's chapel has plaster walls. Its white pews and small scale pulpit and altar, a memorial gift to the church, were formerly used in the existing building. It was required

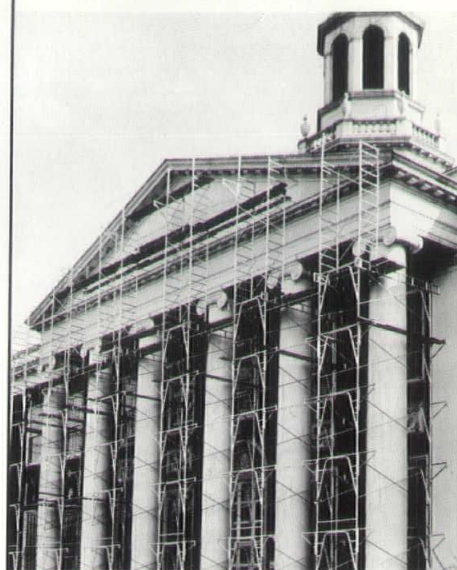
that they be used, so the chapel was designed to hold them. Like that of the classrooms, its scale is child-like. Shutters cover the windows when desired, to provide an atmosphere of quiet and intimacy.

The level of this floor is below grade, reached by a short flight of stairs near the rear door or by similar stairs on both sides of the central lobby.

The upper level of the school wing can be reached by a similar short flight of stairs up from the rear entry, by stairs up from the central lobby, or from the main lounge. On this floor are a nursery, a pre-nursery and a crib room.

The main lounge, the heart of the building, is on the same level as the upper level of the school wing. However, the usual traffic pattern brings people to the lounge through the lobby. This slate-floored room is reached from the sheltered slate-floored entryway. Like the rear entrance, it is at ground level; from it, stairs lead up and down to the various floors of the old and new  
(Please turn page)

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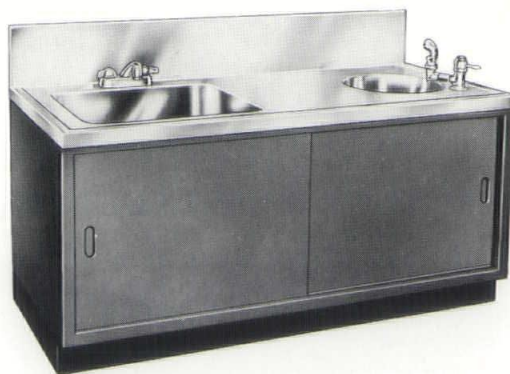
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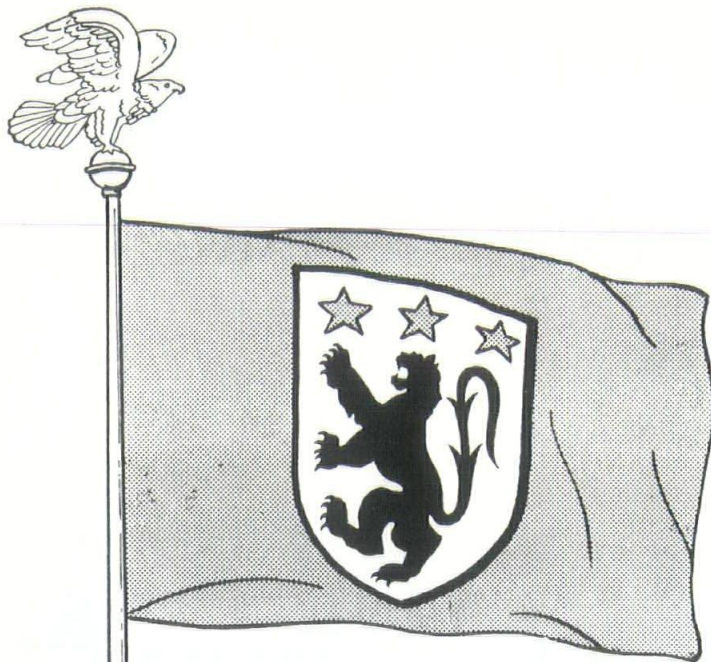
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(Continued from previous page)  
sections.

As one enters the lobby, the tall dramatic windows of the 18-foot high main lounge are directly ahead, seeming higher still because the lounge is more than five feet above the lobby. On the left are stairs to the school wing; on the right, in an enclosed stairwell, are more stairs up and down to the school wing, the balcony level above the main lounge, and the schoolrooms in the old building on a level above that.

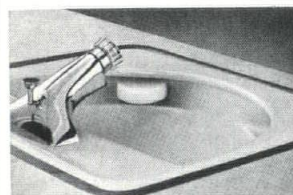
Directly ahead are the carpeted stairs which lead to the main lounge. In the lounge the tall banks of windows are complemented by the floor to ceiling hickory wood panels, simple, polished wood. At the left a tall brass hood shelters the fireplace set into a brick wall between wall sections of wood paneling. Under the raised slate hearth is a brick inset, to lend additional protection to the carpeting. Dominating the room are two huge wrought iron chandeliers; additional illumination is provided by lights set into the ceiling, with red reflectors beaming the light warmly into the room below. Similar lights lend warmth to the children's chapel.

The lounge, decorated by Mrs. Barbara LeSourd of Hanover, has simple comfortable furniture in warm reds, yellows, browns. The carpeting is pale green-gold, a suitable background for the furniture and woods.

Here the scale is dramatically different from that in the classrooms; although the room is very high, the warmth provided by light and decorating make it comfortable, exciting to enter, pleasant to be in.

At the left of the lounge is an entrance leading to a foyer with a large coat closet. Directly behind the fireplace wall is a small meeting room, with a fireplace. Near the entrance to the foyer a wooden staircase rises to the balcony level above.

On the right of the lobby is a small library alcove, furnished with comfortable chairs, book shelves, and books. Set into the wall panel on the right are sliding doors through which food can be served



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from the adjacent pantry.

This pantry and the large kitchen behind it are used for functions in the lounge and in the adjoining theater, part of the existing building. In this area too are another foyer and coat closet conveniently located for students using the adjacent study, part of the old building.

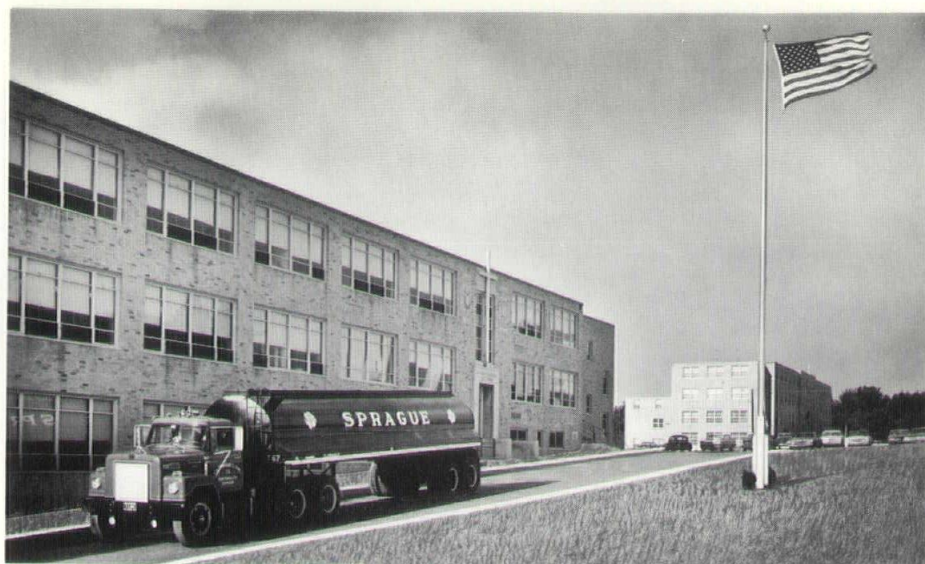
On the balcony level above are the offices, the church library, and a chapel in a remodeled section of the existing building. A foyer at this level is reached from a street-level door, at the front of the church. From this foyer short flights of stairs reach the level of the existing chancel and nave. The top portion of the new staircase continues up to 4th, 5th, and 6th grade classrooms in a remodeled portion of the existing building.

The offices are simple and attractive. The general business office functions also as a reception area, easily accessible from foyer, balcony, and stairwell. The minister's office has doors from the general business office, the balcony, and a short corridor which leads to the assistant minister's office, lavatories, and a library.

In the chapel on this floor, and in the library, the architect designed furniture and fixtures. In the library, the central table is of the same woods used for wall panels and sliding doors. A glassed-in case, prepared to house rare books, now protects a Bible printed in England in 1789.

In addition to construction of the new section, the project entailed extensive alterations to the existing structure, including, in particular, the removal of an open circular stairwell (handsome, but a potential chimney, comments Barrett) and replacing it with a conventional metal staircase in enclosed stairwell, renovations to the kitchen (including lighting, ventilation and utility improvements) and removal of partitions in classroom areas.

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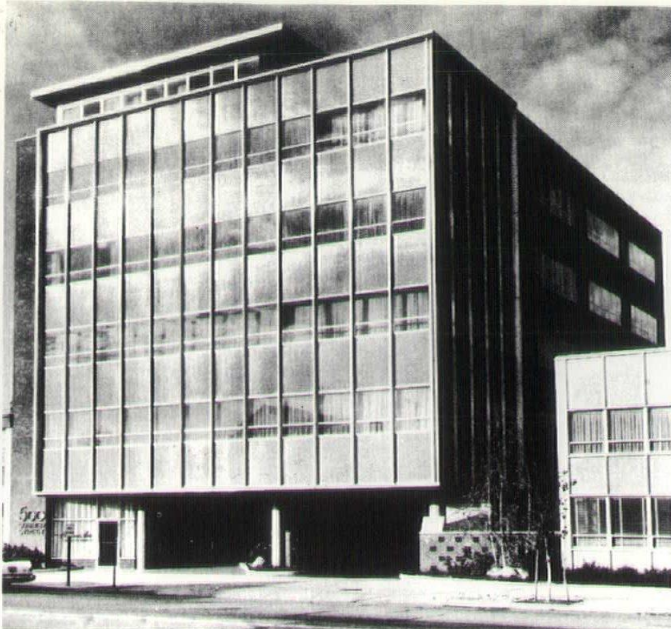
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ARCHITECT (500 SUMMER ST.): STERNBACH & RHEAUME, STRUCTURAL ENGINEERS—WEINBERGER, FRIEMAN, LEICHTMAN & QUINN.



ARCHITECT (777 SUMMER ST.): SHERWOOD, MILLS & SMITH, STRUCTURAL ENGINEERS—WERNER, JENSEN & KORST.

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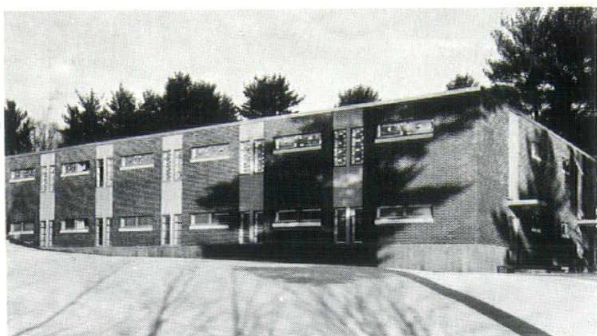
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